

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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FIFTY-FOURTH SEASON, 1924-1925.

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MESSIAH - - - - - HANDEL

MISS FLORA WOODMAN.

MISS PHYLLIS LETT.

MR. BEN DAVIES.

MR. ROBERT RADFORD.

Conductor - MR. H. L. BALFOUR.

SATURDAY, JANUARY 31, at 2.30 p.m.

MASS IN D - - - - - ETHEL SMYTH

THE SPIRIT OF ENGLAND - - - - - ELGAR

MISS CAROLINE HATCHARD.

MISS ASTRA DESMOND.

MR. ARCHIBALD WINTER.

MR. HERBERT HEYNER.

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LENT TERM will begin on Monday, January 12, 1925.

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J. A. CREIGHTON, Secretary.

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JANUARY 15th. E. T. COOK, Mus. Bac.,

JANUARY 22nd. H. GOSS CUSTARD, Mus. Bac.

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# The Musical Times

AND SINGING-CLASS CIRCULAR

JANUARY 1 1925

(FOR LIST OF CONTENTS SEE PAGE 79.)

HENRY C. EMBLETON

By F. BONAVIA

I once met a 'patron' of music—he was a thoroughbred Teuton—whose conversation consisted entirely of the great things he had done and seen, and of the power he could, if he wished, exercise for the cause of music. As a matter of fact his actual achievements in the world of music consisted in foisting his acquaintance on more or less distinguished conductors, playing fifth drum in a Berlioz Symphony, and attempting to kiss a soprano singer who would have none of him. Mr. Henry C. Embleton—a true patron of music—is exactly the opposite of all this. He is modesty itself. Never by any chance can he be induced to talk of the things he has done, but he speaks with keen interest and penetration of all the questions affecting English music. And he speaks with authority, for he has known personally all the great musicians of the era which began with Joseph Barnby and reaches now to Elgar, of whose work Mr. Embleton is a convinced admirer. Like most people who have had the advantage of comparing many times the three great oratorios, he prefers 'The Apostles' and 'The Kingdom' to the 'Dream of Gerontius.' That is also the view of the singers of the Leeds Choral Union, who have for 'The Apostles' an affection shared by no other modern work. Mr. Embleton is naturally proud of the achievement of the Choral Union. Choral singing delights him not less than orchestral music, and the performances of the Leeds Choir under Dr. Coward, it will be granted, have created a new standard in choral singing.

But it was not the desire to show our French neighbours what we can do that induced Mr. Embleton to undertake the onerous responsibilities of Parisian concerts by the Leeds Choir with the London Symphony Orchestra. It was rather his intention to establish an *entente* of music and musicians, and that object appears to have been reached—for shortly a work of Florent Schmitt will be performed at Leeds, and it is expected that other eminent musicians of France will accompany the composer to Leeds on that occasion. It is hardly necessary to point to the obvious advantages of such an interchange of visits—advantages which go far beyond the immediate gain of the musician. There is surely

no better, more efficient, more pleasant way of studying and getting to know another people than through its artistic manifestation, and of all the arts music is the one which can be most easily approached. But such expeditions as the visit of the Leeds Choir to Paris are not to be lightly undertaken. Mr. Embleton has the technique of concert touring at his fingers' ends, being responsible for most of the visits paid by the Leeds chorus to other English towns. But even he, being determined that the thing should be done well or not at all, found many and unexpected obstacles in his way—not least, I imagine, Elgar himself, whose modesty at times almost goes to the point of pessimism, and who objected that nobody at Paris knew him (as he has been heard to say at other times that no one cares for his music). I do wish some of his friends would tell him that if there are still to be found people who do not care for his music there are also others who have found in it a message of such depth and grandeur that it influenced not only their artistic but their spiritual outlook on life. During a memorable performance of 'Gerontius' a famous Dutch singer who had never heard it before turned to his neighbour remarking that 'he had no idea such music was being written nowadays.' Lovers of Elgar are not a few, and they are not in this country alone. But in England Elgar has no stauncher, more devoted friend than Mr. Embleton.

The friendship is not all on one side, and there is a half promise that when the third and concluding part of the trilogy, which begins with 'The Kingdom,' is finished, the Leeds Union will have the honour of its first performance. When will that be? Well, like all Elgar's friends, Mr. Embleton has been urging the composer to place the coping-stone on the trilogy. Elgar, however, will not be hustled, and, of course, he is entirely right in this attitude. But—and this will be good news to many—there is reason to believe that he is giving the subject close attention. To say more at present may not be wise.

On the very day when I met Mr. Embleton the daily papers announced the decision of the Carnegie Trustees to help to some extent the British National Opera Company, which had lost at Leeds a thousand pounds in one week alone. Naturally enough, I asked the Yorkshire Mæneas his opinion on this point. His views are extremely illuminating, for they surely represent the thoughts of many. We are all anxious that the B.N.O.C. should carry on, and should carry on creditably. Its name stands for something higher than box-office receipts. But it is often found that there is a very close connection between the two. Leeds has its concerts, and an operatic programme there is a sure attraction. Why, then, does the B.N.O.C. fail to draw the same public? It is inconceivable that Yorkshire audiences should hate scenery and the apparatus of the stage with such keen hatred as to make the difference between financial success and a loss of £1,000

a week. Mr. Embleton has a much more practical explanation. Referring to a recent concert performance of 'The Flying Dutchman,' he said that it was deeply enjoyed, and the 'Spinning Chorus was a marvel.' Now, to be quite candid, we do not remember any choral performance of the B.N.O.C. which could be described as 'a marvel.' In the circumstances, it seems inevitable that Leeds audiences should prefer the musically finer performance of the two. It must also be remembered that a deep affection for choral singing is a national characteristic; that English choirs are the best anywhere; that the man in the street knows more about choral singing than about any other musical manifestation. Is it not natural to expect a 'national' company of opera to honour this national tradition? And traditions have deeper roots in the North than in London. In Leeds and its neighbourhood something like a hundred and fifty performances of 'The Messiah' were given last Christmas: that gives us the measure of the Northern man's attachment to old customs. Opera, we cannot help thinking, would stand a much better chance of success in the North if it could prove that it is not a degenerate, but the robust and legitimate descendant of the choral oratorio. And it is not merely a question of tradition. Yorkshiremen have such keen ears that, Mr. Embleton assures me, they can tell in a moment by the tone of his voice whether a man belongs to the Eastern part of the county or to the West Riding.

Mr. Embleton is also anxious to do something towards establishing at Canterbury a musical festival on the pattern of the Three Choirs Festival. Just before the war, in July, 1914, a successful meeting was held there, but the difficulty seems to be the old prejudice against payment for admission at the Cathedral services. It is a prejudice which the learned divines who preach the opening sermon at the Three Choirs Festival invariably denounce, the argument used generally being that the labourer is worthy of his hire. Of course there is no serious argument against it. During certain hours the Cathedral remains open to worshippers, and, if not churchmen, custom has established a certain charge or donation for the collector at all functions. Surely there is no harm in having a special service to which the public is admitted and asked to contribute enough to cover the expenses and leave a residuum for a deserving charity.

Mr. Embleton does not like publicity. To quote his own words, 'I like to put chestnuts on the fire, but I don't like the public to know that I have done it.' This makes it difficult for the public—and the interviewer—to know of how many good impulses in our musical life he is the author. But what has been said is enough to prove that British music owes him a great debt of gratitude. And if the musical understanding with France so happily established by him were to develop, it will not be the musician alone that will know him for a benefactor.

## FAIR PLAY FOR LISZT

By M.-D. CALVOCORESSI

Why is it that we never get a chance of hearing any of Liszt's best works in this country? Most people will reply that it is because these works have been tried and found wanting. My present purpose is to demonstrate that they have not been properly tried by the present generation. With regard to them, most people simply move in a rut—as indeed they do with regard to most of the classics. There is a good deal of truth in Anatole France's remark that, 'les œuvres que tout le monde admire sont celles que personne n'examine.' But whereas comparatively little harm ensues so far as works which everybody admires are concerned, the result in Liszt's case is great injustice, and a great loss to music-lovers.

How great the loss is will not be realised so long as people continue blindly to abide by the dicta current fifty years ago, and Liszt's great works are not performed frequently enough to enable the music-loving public to form its own unprejudiced estimate of them. An immense majority of this public knows absolutely nothing of Liszt's works, except what is said and repeated about them; and it is surprising how few of the people who write and advise on music have troubled to study them. I have told the story of a friend of mine who never misses a chance of assuring his readers that Liszt, as a composer, is no good at all, but whom five minutes of cross-examination revealed to be very slightly acquainted with a few of Liszt's compositions, and altogether unacquainted with the remainder.

A natural effect of this indifference is that previous verdicts are endorsed and transmitted unaltered—so that, naturally enough, the more trustful fraction of the public remains unaware that there might be reasons for submitting these verdicts to fresh verification.

There is, for instance, a passage in Dr. Pollitt's 'The Enjoyment of Music' (p. 97) which struck me as strangely familiar when first I read it:

In Liszt's work, the subjects have no connection whatever with definite form: they are used to indicate individuals, ideas, or circumstances. Themes are used, for instance, to express 'bewildered inquiry,' 'anxious agitation,' 'love,' and 'mockery,' as well as to indicate each person concerned in the story.

Eventually this impression was explained through my having to consult afresh Parry's article 'Symphony' in Grove's Dictionary, where, sure enough, I encountered the following (vol. iv., p. 794):

In Liszt's 'Faust' Symphony . . . subjects and figures are not used for the purposes of defining the artistic form, but to describe individuals, ideas, and circumstances. . . . Figures are used . . . to portray graphically such things as bewildered inquiry, anxious agitation, love, and mockery, besides the special figure or melody given for each individual as a whole.

Of course, this may be a mere coincidence: and independent investigation may have led Dr. Pollitt to formulate in all but identical words

a verdict similar to Parry's, but going one better, and extending it so as to cover not merely the 'Faust' Symphony but, apparently, the whole of Liszt's work.

Even then, in the name of fair play, let nobody take verdicts of that sort for granted. One of the true reasons why Liszt's music is being given a bad name is that most of his admirers agree with his detractors in dealing with it as 'programme music.' Thereby they adopt the worst possible means of vindication, and provide detractors with the best possible means of attack. It would be more sensible to point out that Liszt's music—like everybody else's—should be judged as music. To steal a forcible illustration from Mr. Clive Bell, even if it were proven that a piece of music had been inspired by the smell of roast pork, we should still judge it on its merits and not on its derivation.

The 'no connection with definite form' is another matter. But it should be remembered that with most writers, 'definite form' simply means usual form, characterised by invariable land-marks. Wagner has rightly pointed out that in Liszt's works the form is 'on each occasion that which imposes itself as necessary.'

It is not with principles that I am concerned just now, but with practical issues. A not unexpected consequence of Dr. Pollitt's attitude towards Liszt's music is that in his enumeration of the chief writers of symphonies (and tone-poems) he finds room for Onslow, Ellerton, Michael Costa, Victorin de Joncières, and even for Gustave Charpentier's 'La Vie du Poète'—a strange thing indeed to include in a list of that kind—but none for the 'Faust' Symphony nor the 'Dante' Symphony. He simply dismisses Liszt with the mention:

Franz Liszt.—The inventor of the name 'Symphonic Poem.'

It is deplorable that Liszt should be treated in the same casual way in quite a number of books on musical appreciation and of various other primers, when not altogether omitted—as, e.g., happens in Mr. Percy Scholes's 'Complete Book of the Great Musicians.' The first requisite for books aiming at elementary education is that they should be impartially informative. The list of Liszt's admirers is long enough, and comprises enough names of men whose opinion carries weight, to show investigators that Liszt's claim to greatness, although it may be discussed—like everybody else's—may not be ignored in so cavalier a fashion.

Under present conditions the ordinary music-lover is neither induced nor given a chance to know Liszt's music; for, as I began by saying, Liszt fares no better in the hands of most concert-givers than in those of most writers of primers. A few of his good pianoforte works, and now and then one or two of his good songs, are included in the usual repertory of recitalists—but very few. As a rule, it is the inferior pianoforte music and the inferior songs that are selected for performance.

This leads us to the other root of the trouble—Liszt has written an incredible amount of incredibly bad music. For this error he is paying a not quite unaccountable, but quite disproportionate, penalty. Very few members of the public are given a chance to hear, besides the weak stuff which should have dropped out of the concert world years and years ago, the works on the strength of which many place Liszt among the world's greatest composers. If he is represented at all at symphony concerts, it is generally (apart from the magnificent 'Danse Macabre' whose grim purposefulness is not everybody's meat, and does not come out unless both conductor and pianist have a very thorough understanding of the spirit in which the work was conceived) by a couple of tone-poems that represent him fairly well, but not at his best. I believe I am right in saying that his wonderful 'Faust' Symphony has been performed only twice in London since 1914, and that far more than ten years have elapsed since the last performance here of the 'Dante' Symphony. The admirable 'Nächtliche Zug' is, apparently, quite unknown to organizers.

Pianoforte arrangements of all the big orchestral works, except those published by Breitkopf & Härtel, are not easily procurable. Nor can you get arrangements of them for the piano-player. Even the list of works by him with which acquaintance can be scraped by means of the gramophone is as poor as it is short. Wherever you turn, you find evidence of neglect and indifference.

In 1912, Sir Alexander Mackenzie, lecturing on Liszt at the Royal Institution (the lectures were noticed in the *Musical Times*, April, 1912), said:

Even now, I venture to say, there are some great works of Liszt's—such as 'Christus' for one—which either have as yet been inadequately presented, or are still unknown to the public and to a large number of musicians.

That twelve years later, and after many similar protests and warnings, the same thing can be said, is purely and simply a disgrace.

Another quotation from Sir Alexander's lectures may serve to throw additional light on Wagner's sentence previously quoted:

Whatever changes in music Liszt wrought—and they are many—he never sought to destroy anything. He added and built, logically lengthening the identical lines which Beethoven was drawing in his latest and greatest works. What he did evidently came to stay; it has remained to inspire many men, who have carried those lines much further.

I do not intend to dwell on the last point made in the above paragraph. It is easy enough to show the extent of Liszt's influence on an enormous majority of the composers of his time and after—on Wagner and Franck, Saint-Saëns and Smetana, on the Russians and Strauss, on Ravel and Bartók. To many people, the temptation is great to think that the claims of fair play are satisfied when tribute is paid to Liszt the man and to the influence of his music upon the further evolution of musical art.



But the point is not only that so many composers, great and small, learnt from his music. Most of them admired it whole-heartedly, and proclaimed their admiration in unambiguous terms. Wagner may be a trifle self-conscious in the unwonted task of praising another composer's music: but there is no mistaking the significance of his 'Letter to M. W. on Franz Liszt's Symphonic Poems.' There was a time when Berlioz had high praise for Liszt's music. Saint-Saëns never ceased to proclaim its merits and to claim recognition for it. Borodin, Balakirev, Rimsky-Korsakov, and indeed most of the Russians, have shown in many ways that they loved Liszt's music for its own sake and not merely as a fountain from which to draw. I have quoted Sir Alexander Mackenzie's view. Ravel does not write much on musical topics, but all those who know him have heard him express his admiration for Liszt's music. Bartók has written (the sentence was quoted by me in the *Musical Times*, May, 1921, p. 335):

Studying Liszt afresh, especially less popular works of his, such as 'Années de Pèlerinage,' 'Harmonies Poétiques et religieuses,' the 'Faust' Symphony, and the 'Danse Macabre,' I discovered at last, beyond external features for which I had little sympathy, the composer's true significance. I discovered in him far greater genius than in Wagner or Strauss.

This is but a very short and rough list, which I could extend almost *usque ad infinitum*, in order to show that Liszt is essentially a musician's musician—which, after all, is only as should be. The actual flaws in Liszt's music, and even the things which one might be tempted to describe as flaws on the ground of personal preferences, are obvious. They can be discovered quickly enough without the help of a scholastic foot-measure and set of rules or labels. But what is needed in order to enjoy the beauties with which this music teems is a sensitive ear and a certain amount of musical imagination. Another thing is needed in order to judge Liszt's music fairly: an unprejudiced mind, endowed with the sense of proportion that will decide on the relative importance of flaws and beauties.

I gave up the task of enumerating the composers who love Liszt's music, and find the task of enumerating the critics who have written in praise of it even more hopeless. Readers may be referred, however, to Mr. Ernest Newman's 'Musical Studies,' and to his article in the *Musical Times* for October, 1911; likewise to an excellent article in *Musical Opinion* of December, 1924, by Mr. Cecil Austin—to quote only a few easily accessible instances.

By way of a practical remedy for the deplorable situations which I have outlined, I suggest that a fresh start be made with Liszt's music. I think that a close period for all but the very finest things in Liszt's output is no less desirable than the frequent performance of these finest things. I should like his inferior music to be forgotten—at least for a time—as thoroughly as that of other great masters is forgotten, and as thoroughly as the

threadbare slogans about programme-music, and form, and vulgarity which are so freely bandied about should be forgotten. Let even a clean sweep be made of praises as well as of strictures, and the 'Faust' Symphony, the 'Dante' Symphony, the 'Graner Messe,' and another dozen or so of works that represent Liszt at his very best become known by all, to stand or fall on their own merits.

## CONSERVATISM AND MODERNISM IN MUSIC

BY ARTHUR L. SALMON

Politics have no place in music—except perhaps in the opinion of those who hold that music can embrace and express philosophies and metaphysics. It would hardly be fair to judge the Labour Party by the dismal melody of its 'Red Flag.' But undoubtedly the instincts and predispositions that differentiate our political ideals can and often do find a place in our musical proclivities, even when we are not political partisans at all. It is probably as true in relation to music as with other things, that each one of us is 'either a little Liberal, or else a little Conservative.' Divesting each term of any political significance, we may take conservative to mean an attitude more or less static but by no means necessarily reactionary; we may take liberal to mean more or less progressive but not necessarily revolutionary.

It may be a counsel of perfection to suggest that the ideal attitude would embrace both positions. To do so in politics is to be unpopular and misunderstood. People prefer a definite label. But in music, in art, in literature, a man may rightly refuse to label himself. It is also possible that our conservative or our progressive ideas may not be entirely consistent; they may not run evenly through the whole complex strain of our individuality. Personally, I find it quite possible to be a somewhat high Conservative in politics, and at the same time something of a Modernist—which is here a better term than Liberal—in music. But here again a certain element of the conservative comes in. No modernism is of any value if it ignores and cuts itself from the past. There must be continuity, succession. We cannot start afresh; we must build on tradition. And this, to my mind, must provide the wisest standpoint; a full recognition and enjoyment of whatever good has been passed on to us, with an equal recognition and enjoyment of whatever good is being given to us to-day. Is this possible? Perhaps not wholly, because of our limitations and our incalculable prejudices. The true critic tries to ignore personal bias, to forget his own constitutional preferences; but he can never wholly succeed. It may not be desirable that he should, for it would mean the loss of all character and colour. But it is surely possible to take the position in music that is taken, say, in literature; that is, to love the older classics, and

to welcome the new things that may become classics some day. To love such moderns as Conrad or Henry James or Hardy need not mean neglect of Scott and Wordsworth; it need not mean that we forget Homer and Sophocles. Why should a love of Tchaikovsky or Debussy or Scriabin mean that we cast off Bach and Beethoven? It can only do so if we embrace that spirit which I have called liberal in music, at the utter expense of that sane conservatism which should go with it. It is the lack of this just balance that makes men furious partisans; and it is as regrettable in any art as it is in politics.

Of course it must be confessed that there are vast differences between older and later music—differences not so much of aim as of means. Our natures may not be becoming actually more complex, but it seems certain that our consciousness is doing so. Scientific advance has made us aware of far vaster complication in life than men formerly dreamed of. As a consequence, our emotional and imaginative elements crave a different measure of utterance. The old set forms suited their more simple and definite purpose. Some musical thinkers are fond of comparing music with architecture. It is always a far-fetched comparison; if it holds good at all we may say that the conservative clings to the clearly defined form, the clear-cut simplicity, of Greek building: the modernist inclines more to what is wrongly styled Gothic, with its complication, its decorative profusion, its love of the grim and grotesque as well as of the beautiful. The conservative loves the plainly enounced subject and its definite answer, a balance of rise and fall, a logical sequence as of question and reply, of statement and response or comment. But these things do not satisfy or speak for the whole of our natures; clear definition, logical statement and development cannot always give the whole of our imaginative and emotional complexity. They often fail in what we know as atmosphere. They may lack the glamour of the half-told, the half-seen. Rigid definition may fail in suggestiveness; in trying to tell all it may tell too little. This truth of art was known to some who were not moderns in our present sense; Bach knew it, Gluck guessed it, Beethoven knew it at his glorious best, Schubert and Chopin knew it. They were sometimes trammelled by tradition, at times they were even reactionary; but the great thing was there, and the utterances springing from it were such as no modernist would wish to leave behind him. We must be loyal to the greatness of the past, or we cannot rightly appraise the passing moment. There is undying continuity. The big things of the past are not to be excelled; we shall be rash if we say they can never be equalled.

It would be well for us to cast from our minds any such term as ancient or modern, if we find it affects our estimates. Beauty is not to be dated. But this justice that a modernist may pay to the past, should be matched by an equal fairness on the part of the conservative. He should admit

that a new age may claim a new mode of utterance, although the human emotion and imagination that lie behind remain the same. Some of us may laugh at those who claim to see definite colour in music, but to assert that music contains architectural shape is no less an unnatural forcing of analogies. Music's mission is to do what the plastic arts and the art of words cannot do; if she tries to follow them, she is attempting a thankless task—attempting to achieve what other means can do better. It is only in their underlying spirit the arts are akin, and surely this is enough kinship; methods are in actual variance, the appeals are made through entirely different avenues. Perhaps we may claim that the best of modern music sees this clearly: not the music that seeks to be metaphysical or philosophical or even descriptive, but the music that aims to be lyrical, imaginative, suggestive, passionate. We may allow music to be a part of the Logos, the Word, the utterance, but it is not the whole; it has its defined place as a part and an expression of our life—not the whole of life, nor even an expression of the whole. It gives us what we bring to it; we find in it what it evokes from ourselves. It speaks for our wordless aspirations and dreams.

## Ad Libitum

BY 'FESTE'

Not a doubt of it; the contemporary composer of what is known as the 'advanced' type is going through a bad spell. Why? Since the war he has had ample publicity. In this and other journals his cause has been put forward with a blend of enthusiasm and knowledge that was rarely if ever forthcoming in the case of composers of a generation ago. Certainly he has no cause to complain of want of space or sympathy on the part of the musical press. Publishers too have done their duty, issuing such a steady stream of new music that reviewers cannot keep pace with it. Public performers have been less encouraging, but then that is the way of public performers. Before blaming them let us remind ourselves that the strain of concert work, travelling, and (in many cases) of teaching leave a performer with little time and energy for the study of new works. When these new works make excessive demands in the way of technique, understanding, and (above all) of memorising, the performer has a reasonable excuse for fighting shy of most of them. The neglect of contemporary music on the part of orchestras is even more excusable. Composers who write music that calls for an extravagantly large force and a fantastic amount of rehearsal are merely knocking their heads against an economic brick wall. When people do that, it's never the wall that gets hurt—for the crux is the public, and there is no getting away from the fact that the public has shown unmistakably that it has little use for contemporary music of the extreme brand.

It is easy to say that the public has always shown a similar lack of interest and enterprise. No doubt a large proportion of it is mentally lazy, and prefers to go on enjoying familiar music rather than make an attempt to get on terms with the new. But there are plenty of us who have made a genuine effort to appreciate the present-day composer. If the result has been a disappointing reaction in favour of classical music—including a good deal that we thought we had done with years ago—the fault is not entirely ours.

It may be worth while to spend a few moments in trying to discover the reason for the lamentable waste of time, labour, and money that is now going on in connection with new music.

In *The Times Literary Supplement* a few weeks ago, Mr. Grant Richards was bemoaning the fact that so many books are now being published that many fine ones are simply lost in the crowd. Reviewers and readers alike cannot cope with the output. I believe the same may be said of new music. Far too much is being published, and the fittest gets little chance of surviving because it is smothered by the stacks of unfit. The fervid propagandists are to blame here. They have done so much vociferous hailing of geniuses and masterpieces that the public has become shy. You may cry 'Hats off! a genius,' too often, just as you may overdo the cry of 'Wolf!' (whether you refer to the animal or to Hugo). The need now is for a period—say five years—in which nothing new shall be published, the money and effort that are now being spent on publication being devoted instead to critical examination of the output of the past twenty years, and to steady and repeated performance of the pick of the basket. This is too much to hope for, of course. But a step in the right direction would be made if the Carnegie Trust temporarily stopped issuing new works, and instead subsidised at least three performances of the works they have already issued. After all, why should they not do for —'s Symphony what they have done for Byrd's 'Great' Service?

But no propaganda or subsidising of performance can help music unless it has the power of attracting not merely the *intelligentsia* but the great mass of the musical public—a public that is larger to-day than ever it was. How does contemporary music stand in this regard? As a result of pretty extensive experience in reviewing and listening to it, no less in hearing the opinions of others who have given it a fair show, I have no hesitation in saying that the bulk of it fails on four grounds: (1) It is monotonous; (2) it is conventional; (3) it is unnecessarily difficult both for performer and hearer; and (4) it is ugly.

No doubt the modern composer would claim above all to have avoided monotony. He would point to his elaborate use of all sorts of novel instrumental effects; to his harmonic daring, his multitonality, atonality, 'juxtaposition of sonorities,'

'counterpoint of rhythms,' and the rest of the fashionable bag of tricks, as well as to his immense range of dynamic effects. On the face of it, this wealth of resource ought to make for variety and interest, but the hard fact remains that it does nothing of the sort unless it is used, first, in moderation, and, second, not merely for its own sake, but as an accessory to material of real interest and freshness. Can it be denied that in the greater proportion of new music the interest lies almost entirely in the manner and hardly ever in the matter? The apparatus of music is now so vast, and the technique of expression so easily acquired, that it is fatally easy for a young composer to turn out work so impressive to the eye that a Bach Suite or a Beethoven Symphony looks puerile in comparison. If music were a matter to be looked at, instead of listened to, the contemporary writer would win hands down. But the very features that make his scores so pretty to the eye are often those that produce monotony in the ear. We long for an occasional plain statement of something worth stating, and are given instead an elaborate and gorgeously-coloured exposition of the other sort of thing. If the composer would cut out half of his chromaticism and two-thirds of his notes, and re-score the result for small orchestra or string quartet, the result would be less monotonous. Too often, however, the removal of the spicy harmonies and unnecessary notes would leave a result too attenuated for any kind of medium. Perhaps something might be done in the shape of a duet for ocarinas. . . .

As to the second of the complaints made above, one can imagine the contemporary composer exclaiming, 'What! me conventional?' In reply one can only draw attention to the remarkable similarity that exists, not only between works of different composers, but also between works bearing widely different labels and programmes. I have lately been wading through a huge stack of pianoforte music by 'advanced' composers of various nationalities, and I am convinced that in the majority of cases one might safely change the titles and names of composers; only an occasional and very astute hearer would spot the deception. All alike strive so desperately to be original, and to avoid any suspicion of the obvious, that they have achieved a uniform state of the far-fetched—which is the worst type of conventionality. No doubt when Lyly began his affectations he and his admirers preened themselves on their daring and freshness. But in a few years the very title 'Euphues' stood for the worst and most artificial of conventions, and it has stood for it even till to-day. I am afraid that a very considerable proportion of the elaborate, clever, and self-conscious music being turned out to-day will a few years hence strike us in pretty much the same way. Indeed, we needn't wait in order to see signs of wear. Already they are showing. Take for example the fashionable Hucbaldisms and Byrdisms. I don't know how it strikes you, but I

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must confess to a weariness of the everlasting fifths, consecutive common chords in root position, false relations, and the rest of the easily manipulated material of the up-to-date primitives. I object to it not only because of its monotony, but also because of its cheapness. It requires nothing in the way of skill compared with the ordinary decent part-writing that is now despised. Time was when composers took a pride in good workmanship; now there seems to be a sort of fear of it, as if the technique of composition were incompatible with originality. As a result we have a race of young students and composers who are apparently anxious to avoid anything that would lead the public to suppose they had studied elsewhere than under one of our Hucbalds. Here, for example, is a quotation from an Opus 2, published a few weeks ago:

Ex. 1.



and so on, with devastating effect for three pages. There are not two bars of decent part-writing in the whole affair. This piece is called 'The March Home.' Here are a few bars from 'The Moon'—an appropriate source:

Ex. 2.



This lunar inanity is solemnly repeated, and forms the core of the piece. The left hand deals in fifths throughout, save in about half a dozen places where an enterprising sixth occurs. I cannot resist the temptation to quote yet one more extract from this set of pieces:

Ex. 3.



The reader would never guess the title of the work from which this is taken; hence the value of labels. It is called a Minuet. Of course it might have been called by a score of other names, any one of which would have fitted it better. When an old composer wrote a dance, nobody could mistake it for anything but dance music, and they

were even able to distinguish the minuets from the gavottes without seeing the title-page. But with this young hopeful's Minuets, Moons, and Marches, you have to look at the labels, and even then you wonder whether they haven't somehow got mixed in the wash.

Well, I may be a Philistine, but I see no sort of future for a school of composition so imitative as that of to-day. There is scarcely a composer with any resource left if you bar him from folk-song, the ancient modes, and the idiom of the Mediaeval and Tudor composers. I am as enthusiastic as anybody over all these things—in fact, like a good many other musicians brought up largely on plainsong, I was using modal harmony as a matter of course, week in, week out, years before lots of these young composers had got into long trousers. And my adherence to folk-song is almost as long-lived. But we don't want these delightful things out of season as well as in. The fact is, a good many composers are badly overdoing the sham-antique, and in such a way as to suggest that certain idioms and progressions are a mere stop-gap and substitute for original thought.

A reader may say that I am making too much of the Opus 2 of some callow youth, and if the examples quoted above were very unusual he would be right. But they may be capped by progressions from almost every parcel of new music received for review. Thus, since the above was written, I have (without hunting for them) come across enough things of the kind to serve as illustrations to a good-sized primer on 'How Not to Compose.' Here is a sample from some Welsh dances. A four-bar phrase (presumably of folk-origin) is played by the left hand in single notes and repeated a fifth higher by the right hand; this is followed by a four-bar phrase in consecutive fifths, after which the opening phrase is played, also in consecutive fifths. Then another four-bar phrase is given out by the right hand in single notes, answered by the left in ditto. Then we go back on our tracks and repeat the sixteen bars with which we began. A couple of bare fifths round off this 'composition.' From start to finish we have nothing but single notes or bare fifths. The piece represents a couple of fairies dancing. After due thought you perceive that Fairy No. 1 does a hop round, followed by Fairy No. 2, after which the pair take a turn together. This is shown by the disposition of the parts, which (as you will have perceived) are limited to two—the exact number of fairies concerned. Subtle, isn't it? But where is the music? If you can find any in such futilities as this, you are easy to please:

Ex. 4.





Now the composer in this case is not a callow youth, but a fairly well-known composer and critic, and one of the leaders of the Welsh Nationalist party. The main objects of this party, so far as I understand them, are to free Welsh music from the malign influence of Anglicanism and Teutonism, in order that she may develop a school of her own. So little of the music composed by members of this Wales-for-the-Welsh party has come my way that I do not know how they are getting on with their scheme of self-isolation.

But if we may judge from this little specimen, they seem to have thrown off the German yoke only to put on that of France. This 'Fairies' Dance' merely suggests the feebler antics of the young French school, with a glance at the Stravinsky of 'Les Cinq Doigts.' If gallant little Wales thinks this is a good exchange, there is nothing more to be said. 'Tis *her* funeral. But the point that is of real interest to musicians generally is the fact that a composer of standing can bring himself to write, and (more wonderful still) can get published, a piece which from its very nature (consisting as it does of nothing but unisons and fifths) requires no skill in the composer or performer, and contains nothing of interest for the hearer. If this sort of thing is to be called 'composition' and 'music,' then any youngster at school can turn it out by the yard—in fact, the human agent is unnecessary. There must be plenty of mechanical contrivances that can be made to produce plates or pianola rolls of simple series of notes in single file, and duplicated at the interval of a fifth. The fifth-merchants no doubt think their reversion to primitive methods is 'progress.' But a lot of us cannot avoid the feeling that some of them write this way because it is a long sight less trouble than decent part-writing. Beerbohm Tree never hit a nail on the head more neatly than when, speaking of the daubs of some 'futurist' painters, he said, 'Futurism is the loin-cloth of the incompetent.' As with painting, so with music. Thematic development, good part-writing, modulation—all these and the rest of the composer's technical outfit, are to be acquired only at the cost of time and sweat, and no composer has ever done much without them. On the contrary, we know that several great men just failed to make the most of their gifts because of a lack of the technique of composition. Berlioz is perhaps the outstanding example. Even Schubert, heaven-born genius though he was, would wear better than he does to-day had he but schooled himself to develop themes rather than repeat them. And Beethoven himself realised rather late in the day that he still had a good deal to learn in regard to fugue and counterpoint. Those fugues that he indulged in during his last period—how much better they might have been had he gone through the mill more thoroughly in his young days! They would certainly have been shorter, and probably a good deal less dry. I

believe the very word 'fugue' raises a pitying smile among the young bloods of to-day, yet there is no doubt that the writing of fugue is one of the very finest of studies. I agree that very few should be written for publication. But if all our composers under thirty years of age wrote at least one a week, preferably for string quartet, we should in a short time get rid of the muddled matter and untidy and pretentious manner that spoil so much of to-day's output.

Much of the monotony that we find in present-day music is the result of chromaticism. Given the choice between over-diatonic and over-chromatic music, the normal ear prefers the former. Spohr has long been under such a cloud that hardly anybody dare say a good word for him, but his chief defect—over-chromaticism—is also that of many of the living composers who despise him most. Yet the main difference between Spohr's harmonic method and that of — (here you may fill in any one of a score of names) is merely one of fashion. Where Spohr over-used a diminished seventh, — works a ninth to death. We object to Spohr's chromaticism not because it is chromatic, but because it is chromatic in an old-fashioned and over-expressive way. We find it cloying. Similarly, the next generation (even a good proportion of the present one) will object to the chromaticism of — on the ground of its crudity. Not that crudity is its only fault. Much of it is as cloying as anything Spohr wrote. His diminished sevenths and minor ninths sound quite bracing after some contemporary strings of dominant ninths.

I spoke above of the exorbitant technical demands made by the modern composer. How many rehearsals were necessary for 'Pierrot Lunaire'? I forget the exact figure, but I remember that it suggested quite a decent cricket score. Such a matter is relative, of course. If the results are worth the trouble there is little cause for complaint. But a composer whose music demands about ten times the amount of preparation necessary for the accepted masterpieces has something to live up to. Is there anything like a proportionate result? In the case of the Schönberg work very few people thought the game was worth the candle. Moreover, it appeared that the hearer had to work almost as hard as the performers, so that even a costly series of rehearsals will not suffice: there must be repeated performances as well. Even then it is doubtful whether the normal human ear will ever be able to grasp more than a smallish proportion of the complexities. 'Pierrot' is an extreme case, it is true; but the same unpractical fault is shown by many composers of songs and short instrumental pieces. Thus, an advertisement of a series of English songs contains this sentence:

We speak from personal experience with many of them when we say that after singing them for perhaps a hundred times one feels that one is only beginning to appreciate them, and is still finding new beauties.



Now, it is a test of good music that one is still finding new beauties at the hundredth performance. But I refuse to admit that it ought to be necessary to reach anything like that number in order to *begin* to appreciate its beauty. Among the finest songs of the great *Lieder* writers is there one that does not yield up a good deal of beauty at a first or second hearing? A composer who expects a singer to wait so long for the revelation is expecting too much—for it must be remembered that if it takes the singer all that time, the listener also is likely to be in the same fix. Whenever I hear so much about the necessity for hearing a piece of music over and over again, I am reminded of the man who introduced his brother—a rather dull chap—to Sam Johnson with the remark (I quote from memory), 'Sir, you will presently find my brother very entertaining.' 'Sir,' said Johnson, 'I can wait.' But these are less leisurely days, and, frankly, we can't wait. A composer who writes a song or anything else that means nothing to the hearer till it has been performed a few score of times must not complain if we suspect him of not knowing his job. A reader may remind me that many works by the great composers were not understood by contemporary hearers, and were even received with laughter. But I think it will be found that in all but a very few cases the works—e.g., the Ninth Symphony—were too long, or too noisy, or unusually discordant, rather than incomprehensible. Moreover, we are now discussing small forms, such as songs and pianoforte solos, and here I think there can be no doubt that practically all the output of the great composers has been understandable to the contemporary ear. The composer who writes unnecessarily difficult music is standing in his own light.

The ugliness of so much modern music is undeniable, even when we make due allowance for beauty being largely a matter of taste. After all, civilised people have arrived at a general agreement as to what is beautiful in physiology and nature, and all but a few eccentric folk think pretty much the same as to what is beautiful in speech-sounds and vocal tone. For example, nobody maintains that the corncrake has a beautiful voice and the nightingale an ugly one. It is conceivable, of course, that we should tire of everlasting nightingales, and we may desire an occasional touch of corncrake by way of relief. But what should we think of a man who wanted corncrake all the time, and looked round for his gun whenever a nightingale dared lift its voice in the neighbourhood? There are composers whose constant dissonance suggests the corncrake fancier. They like ugliness for its own sake.

No discord can be too violent if its point and relationship to its context are evident. The discord with which Beethoven starts the last part of the Ninth Symphony still strikes us as being a stoutish effort, but we may be sure that if Beethoven had been writing the work to-day he would have set down such a snorter that the existing chord would seem

soothing. And nobody would complain, because the text demands something of the kind. But Beethoven would know better than to write a whole work made up of snorters; and that is just what Schönberg, Bartók, Schmitt, Stravinsky, Varese, Sorabji, and half-a-dozen others, appear *not* to know.

Next month I hope to be able to show by examples that a large proportion of the effect of modern music has little existence except on paper, and that the extreme technical demands often yield a result so small as to make the effort profitless both to performer and hearer.

P.S.—Some readers may contemplate writing and accusing me of attacking modern music on too slight an acquaintance. It may save them some trouble if I point out that for at least twelve years past I have in various ways been up to my neck in it. I began by thinking it was almost everything its admirers claimed for it; but the bulk of it has worn so badly, and yielded so slight a return for a lot of labour, that it has merely sent me back, with renewed appetite, to the older classics. If that were merely my own experience, it would not be worth writing about. But all sorts of signs show that it is the experience of a very large section of the musical public, and that is why I have tried to discuss the situation.

## BRAHMS AND THE INFLUENCE OF JOACHIM

BY JEFFREY PULVER

In spite of the popular belief that the contrary was the case, Brahms attained to European fame at a comparatively early age. It may possibly provide a romantic background for a biography to dwell at harrowing length upon a musician's 'early struggles' in order to bring out the brilliance of his later career in brighter light. That Brahms had to fight hard for a few years to combat the opposition of musico-political factions, cannot be denied; but the years of his battling against prejudice and ignorance were, in relation to the magnitude of his ultimate triumph, few in number. In some respects Schumann's enthusiastic prophecies regarding the future of Brahms were a hindrance rather than a help, in so far that the essay 'Neue Bahnen' gave the young composer a much higher standard of expectation to satisfy. Yet, in spite of the derision heaped upon him by some, as Schumann's newly-discovered musical Messiah, scarce fifteen years separated 'Neue Bahnen' from the German Requiem, and only a decade and a half intervened between the period at which the twenty-year-old accompanist of the violinist Edward Reményi first met Joachim and the year in which he was probably the most discussed musician in Europe. Now it is one thing to compose good music and quite another to make it known throughout the musical world; and of all the devoted friends who risked ridicule

and opprobrium by espousing the cause of the young Hamburger, not one was so persistent or so successful as Joseph Joachim.

The circumstances attending the first meeting between Brahms and Joachim are sufficiently romantic. Into the political happenings that brought about the appearance of the violinist Edward Reményi at Hamburg there will be no need to go: suffice it to remember that at the middle of the 19th century he was playing in Brahms's birthplace, while there as a political refugee. Pianist and violinist were quickly attracted to each other, and a series of concerts arranged. Reményi, having met Joachim during his student-days at the Vienna Conservatoire, contrived that the short tour undertaken by him with Brahms should end at Hanover, so that he might renew his acquaintance with his old school-fellow. The impression made by Brahms upon the director of the royal music at Hanover, both as pianist and as composer, was very deep, and is sufficiently well-known to enable us to pass it over with a bare mention. But from that moment onwards an intimacy was formed between the two men that lasted until the death of the younger in 1897. It was through Joachim that Brahms made the acquaintance of the Schumanns, and through him he was first made known to the greater public.

The friendship was only a few months old when Brahms asked Joachim for his first piece of advice—on the order in which his first published music should appear. In a letter dated in October, 1853, Joachim wrote:

You ask me to tell you in what order you should let your music cry out to the world the fact of which you have long been joyfully conscious: *I am!* I am unspeakably touched by this. In the course of the summer (as you know), I had so accustomed myself to regard all I love most as lost to me that I had quite made up my mind to give you up to the Schumanns as a matter of course, because I realised that the grand, cloud-topped mountain must necessarily hide the hill, however friendly a shelter the latter may offer. . . . It really seems to me immaterial (from the higher standpoint, and therefore from yours) with which of your works you first cry to the world: *I am!* A heavenly vision remains a heavenly vision, even if it begins by merely showing the world—its big toe.

But he gives a suggested sequence for the first seven works, and adds '*&c., in infinitum.*' In the following year the violinist again wrote (June 27, 1854): 'You dear, modest fellow, you ask me for criticism, and I can only tell you how much I have learnt.' Here the modesty was undoubtedly Joachim's, for he was the better-schooled musician. But the work in question was in the variation form, and in this Brahms, thanks to the teachings of his master Marxsen, stood pre-eminent. In July of the same year Joachim was again appealed to for advice on the re-modelling of the D minor Sonata for two pianofortes into a Symphony (it became later the Pianoforte Concerto, Op. 15), Brahms writing:

I must just add that I want to let the low D predominate at the beginning, and that is why the F-B flat in the clarinets and bassoons is so weak. . . . Will you encourage me to go on with the other movements? I feel so imbecile.

A most brilliant idea came to Brahms in the winter of 1855-56, and it must have been the subject of repeated discussion between the friends, for on February 26, 1856, he wrote to Joachim:

And then I want to remind you of what we have so often spoken, and beg you to let us carry it out, namely, to send one another exercises in counterpoint. Each should send the other's work back every fortnight (in a week's time, therefore) with remarks and his own work, this to continue for a good long time, until we have both become really clever. . . . Why should not two sensible, earnest people like ourselves be able to teach one another far better than any Professor could? . . . I am looking forward to the first batch. Let us take it seriously. It would be very pleasant and useful.

The plan was carried out, but Joachim, it must be confessed, soon became irregular in his performances. He had the work of his office to fulfil, and his procrastination and unpunctuality quickly brought a remonstrance from Brahms. A system of fining was instituted, the money derived to be spent on music and books. Needless to say, it was Brahms's library which profited to the greatest extent. In many other directions the actual help of Joachim is visible in his friend's work. My old teacher, Andreas Moser, said that he had examined the manuscript of Brahms's Concerto for pianoforte in D minor (in Joachim's possession) and found in it several corrections made by the violinist. In the same way the Pianoforte Quintet in F minor was given the form by which it is known to-day by the advice and help of Joachim. Brahms had intended this work originally to be a string quartet (with two violoncellos).

In making known the work of his friend, Joachim was the first in the field. A quarter of a century elapsed (until the C minor Symphony, Op. 68, was produced) before Hans von Bülow was sufficiently convinced of Brahms's qualities to embark upon the enthusiastic propaganda in favour of the composer that stands to his credit. But Joachim was a pioneer. Regardless of the invective hurled at him, and therefore not to be accused of having been impelled by any personal considerations, he persisted in performing and having performed the works of his friend. Indeed, he ran great risk of damaging his own reputation, for the Press as a rule misinterpreted his motives. When he played the Brahms Violin Concerto for the first time at Berlin, the papers printed the most violent of attacks upon his taste, and wondered why he should honour so terrible a work, and in addition make an orchestra of students (the Hochschule) accompany such 'rubbish.' When he produced Brahms's Serenade at Hanover, he received the following anonymous letter, dated March 5, 1860:

Brahms's Serenade is a monstrosity, a caricature, a freak, which should never have been published, much less performed *here*; we say *here*, whilst the Pianoforte Concerto served up to us last winter still sticks in our throats! It is inexcusable that such filth should have been offered to a public thirsty for good music. . . . May we be spared grimaces of this kind in the future! . . . do not tax the patience of your audience too severely, and do not impose on them a taste for that which can only be the greatest torture to people with *soured ears*.

These two instances will be enough to show how things stood. The press-criticism and the anonymous scurrility were both contemptuously ignored, and Joachim continued to insinuate the work of his friend into the programmes of Germany. Certainly all the chamber music of Brahms and most of the orchestral compositions were first performed at Berlin by Joachim and the orchestra of the Hochschule; and the example set by the capital of Prussia was, in those days, followed by very many centres. That other cities were later in following the lead of Berlin and Hanover, may be traced to the absence of friends like Joachim or the lack of courage in those who were there, as much as to the 'New German' party and the Weimar-Bayreuth coterie.

No one, with the possible exceptions of Sir Charles Stanford and, through him, the Cambridge University Musical Society, and Sir George Grove, had so much to do with the popularisation of Brahms's music in England as Joachim. From the beginning to the end of Brahms's creative period he was indefatigable in introducing the work of his friend to London audiences. As late as 1892 (April 5), he wrote to Brahms that the houses were packed and that people had to be turned away; that the most tremendous enthusiasm prevailed, when the Joachim Quartet was advertised to perform compositions by Brahms. It is still common knowledge that to a certain school of musicians (or, better, supposed musicians) the works of Brahms offered opportunities for opposition to a manner of expression that was new to them, and which, when placed before them, they could not comprehend. But, in spite of this, and thanks to the few faithful believers in Brahms's genius, he made rapid strides in this country. Soon it became 'the thing' to confess to a love for his music, since it gave the ignorant the reputation for being in the same galley with the few who at first really saw the possibilities that still lay dormant in the blue-eyed, fair-haired, frequenter of the Vienna 'Rother Igel.' So much so that Joachim wrote to Ernst Rudorff on March 14, 1877:

I have no time to tell you about the musical conditions in England. The most remarkable thing to my mind is the rapidity with which Brahms's works have become known, in a manner which far exceeded my expectations. Schumann made much slower progress here. Even the B major Quartet, which was treated so scornfully at Berlin, went down here.

It had always been Joachim's desire that Brahms should visit England. When writing to

Clara Schumann from London (July, 1858) on the subject of the Crystal Palace, he added:

But never in my life have I so much regretted that I was not an organist as in this wonderful temple of glass. To hear Johannes play there on one of the many beautiful organs, and particularly on the large one in the middle of the building, would be magnificent. Indeed, Johannes must make the acquaintance of London, it would suit him here.

He made another attempt to entice Brahms to England when he wrote to his friend respecting the offer of the honorary degree of Mus. Doc. by the University of Cambridge (from London, April, 1876):

Prof. Macfarren . . . will have written to you on behalf of the Rector of the University to know whether you will accept the distinction of honorary Doctor of Music which they wish to confer on you. The University wishes to honour me in this manner also, and I have said 'Yes.' It is the first time the title of Doctor has ever been voluntarily offered to a foreigner. . . . It is a proof, at any rate, of how highly your things are thought of here, and indeed throughout the musical world in England. . . . The next question is whether you will really come to England so that you may be made a Doctor (a solemn ceremony at which the whole University is present). Without this you cannot be created Doctor.

Probably the thought of facing the 'whole University' with a speech was quite sufficient for the retiring and sensitive Johannes—he never set foot in England.

Exhibiting the greatest possible friendship in furthering his colleague's interests at home and abroad, Joachim was just as much concerned with securing an adequate post for Brahms when the opportunity presented itself. Without disparaging the many excellencies of Julius Stockhausen, he was bitterly disappointed when that musician received an offer of the post at Hamburg which he thought belonged by right to his friend. Writing to Avé-Lallemant on the subject (January 31, 1863), he said that 'the insult to Johannes will not be forgotten in the history of art—But, enough!' and that it was particularly sad to think that Brahms, with his child-like love for his native city, should have been passed over in favour of 'someone greatly inferior to him in talent and character.' In the same letter we find also the words: 'Simply as a *man* on whom one can rely I have the highest opinion of Johannes's capabilities and character.' It is quite likely that Joachim took the matter far more to heart than did Brahms himself; at any rate, the latter was on quite intimate terms with the singer. The two had met during the Rhine Festival of May 11-13, 1856, when Stockhausen sang 'Elijah.' An intimacy sprang up between them, and before the end of the month they had arranged to give two concerts together. The first took place on May 27, at Cologne, and the second on the 29th at Bonn. Brahms accompanied the singer, and between them they scored a veritable triumph. But the pianoforte solos of Brahms evoked little enthusiasm, and he had once more the vicarious pleasure of assisting in the triumph of another. The Hamburger never looked upon pianoforte playing as his

vocation, and never played in public when he could earn sufficient for his needs in any other way. Moreover, at some periods, it required all the persuasion of Clara Schumann and Joseph Joachim to encourage him to practise on the pianoforte at all.

In February, 1867, Avé-Lallemant, at Hamburg, received another letter from Joachim on the same subject as before, with a few very caustic remarks added:

I suppose, judging by the Philharmonic's antecedents, it is no good hoping that you will arouse yourselves now and offer a fitting appointment to the *greatest musician of our day* (I know what I am saying)—to Johannes Brahms, of Hamburg. A certain amount of suffering and lack of appreciation seem to be essential to the development of great minds, and perhaps the Committee of the Philharmonic Society even consider it their duty to the Fatherland . . . to sacrifice themselves patriotically for the sake of Brahms's future.

It mattered not what was the nature of the service that Joachim could render Brahms; it mattered little at what inconvenience to himself—he was always ready to help. Although not so active in his endeavours to secure the publication of his friend's music as he was to introduce it by his own performances, he nevertheless did his best for Brahms even in this direction. On May 15, 1860, he wrote to the composer:

Dr. Härtel is at Genoa; but I said what there was to say about your things to his brother, and I think he is prepared to print one of your Serenades. But he did say that he would like to print some smaller things at the same time. Can you not offer him some songs? He was not so amenable with regard to the Concerto. . . . *I hope you will write to him soon.*

It must not be supposed that Joachim's zeal on his friend's behalf was entirely due to blind admiration for Brahms. He was by no means indifferent to the composer's weaknesses; indeed, the obstinacy and sensitiveness of Brahms more than once strained their friendship to its limits. Brahms, according to Joachim's letter to Gisela von Arnim (October 20, 1854), was 'egoism incarnate, without himself being aware of it. He bubbles over in his cheery way with exuberant thoughtlessness.' Yet, in spite of all the grounds for complaint which he mentions in this letter, his love and esteem for the Hamburger never changed. No memory of Johannes Brahms should be dismissed from the mind before an appreciative thought for Joseph Joachim has formed, for Joachim was the high priest who preached the gospel of Schumann's 'musical Messiah.'

[The author acknowledges gratefully the kindness of Messrs. Macmillan, in courteously permitting him to reprint certain extracts from their 'Letters from and to Joseph Joachim' (1914), translated by Nora Bickley.]

The 'Dictionary of Modern Music and Musicians' recently published by Messrs. Dent is to appear in a German edition, the translation being under the supervision of Dr. Alfred Einstein. The publishers will be the Max Hesses Verlag of Berlin.

## NEW LIGHT ON LATE TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

VI.—JOHN THORNE

In Morley's list of 'practitioners' in 1597, at the end of his well-known treatise, appears the name of Thorne as a Tudor composer of eminence, yet biographical details are lacking. Indeed, the only clue to his personal history is the eulogistic epitaph quoted by Francis Drake in his 'Eboracum,' in 1736, and reprinted by Sir John Hawkins in 1776, from which we get the date of his death as December 7, 1573. Yet even if no other detail has previously been published, Thorne's compositions which have survived bear ample testimony to the estimation in which he was held by his contemporaries. Hawkins had the discrimination to print one of his Motets, 'Stella coeli extirpavit,' which Dr. Ernest Walker, in his 'History of Music in England' (second edition, 1924), says 'has excellent qualities.'

From the inscription on his monument in York Minster it is evident that Thorne was not only a sound musician, 'most perfect in his art,' but was also a logician of eminence, as well as a man of attractive personality.

Mr. John E. West, in his 'Cathedral Organists' (1922), includes Thorne as Organist and Master of the Choristers of York Minster, and gives the date of his appointment tentatively as '1550.' He was certainly organist under Queen Mary, so that we are fairly safe in stating that his birth-date was *c.* 1520. No particulars have come down as to his master, but it is more than probable that he studied under Leonard Mason, who was organist and vicar-choral of York from 1520 to 1545.

Thorne was, no doubt, organist of York Minster from 1545 till his death. There is one incident in his career that has not been noticed by any previous musical historian—namely, that he suffered deprivation for his adherence to the old Faith. In the remarkable work entitled 'De Visibili Monarchia,' published in 1571 by Nicholas Saunders (Regius Professor of Canon Law at Oxford University), the seventh book gives a list of the English bishops and clergy that suffered for the Faith under Elizabeth, including Archbishop Heath, of York, who was Chancellor of the Kingdom under Queen Mary, and who died at Chobham, on December 8, 1578. Saunders also gives the following list of Chief Musicians who were deprived of their office: 'Magistri Musices, officio suo ob Primatus confessionem ejecti: Sebastianus, in Cathedrali Ecclesia Londoniensi; Thornus, in Metropoli Eboracensi; Prestonus, in oppido Vindelisorensi.'

Thus we learn that in 1560 John Thorne, chief musician in York Minster—as well as Sebastian Westcote, of St. Paul's, and Thomas Preston, of Windsor—suffered deprivation at the hands of the visitors. However, like Master Sebastian of St. Paul's, Master Thorne was apparently permitted to hold his post at York on account of his rare musical talent. He continued in office till his death, in 1573, and was buried, as Drake informs us, in the Minster, 'in the middle aisle, from the West door.' The inscription on his monument runs as follows:

Here lyeth Thorne, musician most perfect in his art,  
In Logic's Lore who did excell; all vice who set apart;  
Whose Life and conversation did all men's Love allure,  
And now doth reign above the Skies in joys most firm  
and pure.

Who dyed December 7, 1573.

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Ex. 1.  
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\* Previous  
1. August,  
October, 1924



In addition to the beautiful Motet, 'Stella coeli extirpavit,' for three voices, printed by Hawkins, there is an 'In Nomine' at Oxford, and an 'Exultabunt sancti,' for the organ, in the Redford MS. (Brit. Mus., Add. MSS. 29,996)—admirable specimens of Thorne's genius. It is of interest to add that the original MS. of the last-mentioned organ solo is in the handwriting of John Redford, while another composer represented is Thomas Preston, Organist and Master of the Choristers at Windsor, who was 'deprived' at the same time as Thorne, as quoted above from Saunders's book. It is also worthy of note that in the three-part 'Stella coeli,' till recently in Baldwin's MS. in Buckingham Palace Library (now on permanent loan to the British Museum), the composer is described as 'Mr. Thorne of York.' Nor must it be forgotten that three ballads by 'Master Thorne' are still preserved, one of which, 'O mortal man, behold and see,' is to be found in Redford's moral play of 'Wit and Wisdom,' the ballad being registered in 1563 by John Cherlewood. All three ballads will be found in Add. MSS. 15,233 in the British Museum.

## STUDIES ON THE HORN

BY W. F. H. BLANDFORD

## III.—THE FOURTH HORN IN THE

## 'CHORAL SYMPHONY'\*

Of all the instrumental parts contained in the nine Symphonies of Beethoven, none, it is safe to say, has aroused more comment, caused more speculation, or been the subject of more anxiety in performance than that given to the Fourth Horn in the *Adagio* of the 'Choral Symphony.'

The problems that it offers centre in the sixteen bars in common time that begin the third *Adagio* section at bar 83 of the movement: for although the part requires consideration as a whole and contains some other lesser difficulties, the remainder by itself would hardly have attracted much comment.

Here is the celebrated passage, familiar to all who have studied a score or an analytical programme of the work:

Ex. 1.  
Corno in E $\flat$ .  
(a) *Adagio*.  
pp dolce.

(b)

&c.

\* Previous articles of this series appeared in the *Musical Times*—I, August, 1922, pp. 544-7; II., September, 1922, pp. 622-4, and October, 1922, pp. 693-7.

This is no case of doubtful or disputed readings, such as the second-horn entry in the first movement of the 'Eroica,' the redundant bars in the *Scherzo* of the Fifth Symphony, or the *tempo* of the *Presto* in the Ninth. Such *variae lectiones*—there are a few minor ones—as are disclosed by a comparison of the published scores with the manuscript corrected and sent by Beethoven to the Philharmonic Society of London, now deposited on loan with the British Museum, do not affect the issues.

That, even a century after the first performance of the work, there are still questions awaiting an answer, will be made clear by the following anthology of extracts from the writings of musicians of varying degrees of eminence, selected without any attempt to make it exhaustive:

GROVE, Sir G. (in reference to the first five bars of the section marked (b))—'Here, too is a melody, the speaking beauty of which is, if possible, increased by the peculiar tones of the horn—the fourth horn be it observed—which delivers it.

'In the course of this variation, the horn has again some difficult feats to accomplish [quotations omitted], but Beethoven has amply repaid this most human instrument for any such trials by the lovely part which he has given it in this *Adagio*. The fourth horn was in his good graces all through the movement.

'Note.—The fourth horn. In the present case the fourth horn may have been a friend to whom he wished to do a special favour.' ('Beethoven and his Nine Symphonies,' London, 1896, pp. 366-8.)

HOEFMANN, R.—Until recently it was understood that Beethoven only made use of the simple horn; but this cannot have been the case, for we find (1) the low G (not playable on the simple horn); (2) Beethoven never used long sequences of notes in a key with many sharps or flats as the signature. Oral tradition has it that, at the time of Beethoven, Levi, a fourth-horn player at Vienna, possessed a recently invented valve-horn; on the ground of this invention it was imagined that all horn passages could be played with equal tone-quality. Probably for this reason, Beethoven (who could scarcely have heard it himself in his greater and later works) wrote the difficult passage for the fourth horn in E $\flat$ . The whole part lies badly for the player, and in view of the tone there seems no doubt that the second half of the solo is better on an E horn.' ('Praktische Instrumentationslehre,' English translation, London, 1893.) (The translation slightly altered.)

STANFORD, Sir C. V.—'In the slow movement the influence of his beloved horn predominated; the part was given, curiously enough, to a fourth-horn player, usually the inferior of the other three, and its difficulty (but not impossibility) suggests that the fourth hornist in the orchestra at Vienna was the best of the four.'—('Interludes,' London, 1922, p. 46.)

WEINGARTNER, F.—'In any case it is strange that he should have entrusted this extremely difficult and carefully worked-out solo to the fourth horn. I admit that in the Kaim-orchestra at Munich I once had a fourth-horn player—Herr Stange—who gave this passage excellently, but he was certainly an exception. As a general rule it will be safer to assign the passage [beginning at (b) in the extract] to the third or first horn player according to their respective merit.' ('On the Performance of Beethoven's Symphonies,' Leipzig, London, &c., 1908, p. 169.)

From these and other observations may be deduced the following questions as still open to discussion and definite solution:

- (1.) Is the part appropriately written for and capable of being played on the hand-horn or not?



- (2.) Alternatively, is there any reason for supposing that Beethoven was influenced in writing it by, or intended it for, the then recently invented valve-horn?
- (3.) Why is it assigned to the fourth horn rather than to one of the others, or why was the part not divided between two of the horn quartet?
- (4.) Had Beethoven any special motive in writing it, such as the desire to oblige a particular performer, or the knowledge that it would be played by a specially skilled executant?
- (5.) What difficulties does it present in performance on the two types of instrument, and how are they usually met?

It is the object of the present article to answer the questions as far as possible on the available evidence, or at least to narrow down the issues. In so doing, the course will be adopted of dealing, first with some features of the horn-player's practice, as it existed a century or more ago; secondly, with the application of these to the consideration of Beethoven's score; and lastly, with the problems of performance.

### I.

It is a well-known fact, to which every text-book on instrumentation bears witness, that the compass of the horn is so great, extending to upwards of four octaves (this compass is actually covered by the extreme notes in compositions ranging from Bach's works to Verdi's 'Falstaff') that no single player can cover it, except as a *tour de force*. One occasionally meets with players with a range of as much as four octaves and four or five semitones, but this is more than can be used satisfactorily. In consequence, it became customary for performers to restrict themselves to one extremity, more or less, of the horn's compass, and thus they became classified as First or Second horn players, a distinction that in modern times has become generally ignored.

About, or shortly after, the date of production of the Ninth Symphony, the French player and teacher, Dauprat,\* introduced the terms *cor-alto* and *cor-basse* to indicate more precisely the registers previously known as First and Second horn. Although they do not bear translation well, they are convenient to use, because 'first and second horn' are as indefinite as 'first and second voice' would be for indicating vocal compass. Both Handel and Bach wrote second horn parts, but neither knew the *cor-basse*, as witness Handel's Concerto for Strings and four F-horns, where the absence of any deep notes, when the horns are in four-part harmony, is only intelligible on the supposition that his players did not cultivate them.

The *cor-basse* seems to have been introduced by the Bohemian school of players, of whom little, except a number of names, is known before about 1760. It involved the use of a mouthpiece larger than that of the *cor-alto*, and with a bore tapering uniformly from end to end. This is the form of mouthpiece that is regularly figured in musical text-books and is now so rarely seen in use. With it was associated the embouchure (*i.e.*, the mode of application of the mouthpiece to the lips), whereby most of the rim is placed on the upper lip and its lower

margin is pressed into the mucous membrane of the lower lip. This embouchure, which differs considerably from that of the trumpet, is essential to the proper production of the deepest notes, and is now in general, though not universal, use amongst horn-players.


Mouthpiece and embouchure gave the *cor-basse* a softer, broader, and more mellow tone than was possible to the *cor-alto* player, and in consequence the *cor-basse* tone became the horn tone *par excellence*. When the distinctions between *cor-alto* and *cor-basse* were rigidly adhered to, the E<sup>2</sup> horn was considered the finest in tone-quality, and it was not until a register known as the *cor-mixte*, which confined itself to about one-and-a-half octaves in the middle of the instrument's compass, came into partial use about 1800, that the F-crook began to supplant the E<sup>2</sup> as the more popular crook on the instrument. To-day the *cor-basse* mouthpiece is rarely used, and the E<sup>2</sup> crook has entirely disappeared, even from military bands, where the silly custom of writing for it still persists, forcing the player to transpose nearly every part he meets with. This has led to a certain modification of horn tone, and, if one's recollection is to be trusted, the average horn-tone of to-day tends to be thinner, more incisive, and less velvety, and noticeably weaker on the low notes than the average tone of forty years ago—in other words, the *cor-alto* tone is inclined to predominate.

As a guide to the limits of the two registers (which were not rigidly fixed) we shall take Domnich's 'Méthode de Premier et de Second Cor' (Paris, 1808), partly because it was the best Method then extant, and partly because Domnich was the teacher of E. C. Lewy, the player to whom Hofmann presumably refers.

Domnich gives the compass of the *cor-alto*, in real


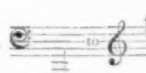
sounds, as from  to  (or the

nearest available notes on the crook in use), and that of the *cor-basse* as from the fifth semitone below

the second harmonic to  (real sound).

This gives the former a compass of two octaves and three semitones, or thereabouts, and the latter a range that varies with the crook employed.

On the E<sup>2</sup> horn their respective compasses are:

*Cor-alto.*  to  *Cor-basse.*

These are Domnich's extreme limits, which he recommends composers to curtail by a note or two at the top if they wish to be sure of having their effects executed. In the medium the two registers overlap to a considerable extent, and therefore solos limited to the common portion could be given to either horn at discretion. Owing to the general superiority of the tone of the *cor-basse*, he was often made the soloist; and the fact of a solo being written in a score for the first horn does not necessarily indicate that it would not, if suitable, be played by a *cor-basse*. During the 19th century, *true cor-alto* parts fell much into desuetude except in the writings of German composers (Weber, Schumann, Wagner, &c.), and the position of

\* Louis François Dauprat (1781-1869). 1st prize at Paris Conservatoire, 1798; 1st horn at Opera and professor at Conservatoire; teacher of many famous players, including Paquis, the last distinguished hand-horn player resident in England. Dauprat was himself a *cor-basse*.

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‡ Jacques  
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principal horn was often filled by a *cor-basse*. The celebrated Punto himself was a *cor-basse*, though possibly, like many soloists, he did not limit himself to this register; but Beethoven's Sonata for horn, which was written for him, is strictly so confined, and is a typical example of *cor-basse* writing. It is even more surprising to find that, until the late 'sixties, the solos at the Paris Opéra were played by the second horn.\* The last of these second-horn soloists, J. F. Rousselot (1803-80), retired in 1869. He was probably the hornist of that name who played fourth at the first performance in England of Beethoven's Mass in D.<sup>†</sup>

The *cor-basse* did not have it all his own way in solo work. There were always *cor-alto* soloists, and virtuosos who covered the entire compass of both registers. But he had an absolute monopoly of chamber music, when only a single horn was employed. For him were written the parts of Mozart's and Beethoven's Quintets for wind and pianoforte, the latter's Septet, Schubert's Octet, and other less familiar compositions. This monopoly was admitted even by Gallay,<sup>‡</sup> Dauprat's successor at the Conservatoire, who, being himself a *cor-alto*, advocated this register for the soloist.

Valuable as the low notes of the horn were, when they furnished the only deep sounds on any wind instrument other than the bassoon, there were very few of them. In fact, the early *cor-basse* had only the 2nd and 3rd harmonics at his disposal below the compass of the *cor-alto*. This led to attempts to extend the limited scale of the instrument by means of what are called 'artificial' or 'factitious sounds' (*sons factices*), which are much older than hand-stopping. These are sounds which do not conform in pitch to any of the harmonic overtones of the air-column. They are more numerous than is generally supposed, and a proper knowledge of them is necessary to any critical study of early horn parts; § nevertheless it would be outside our present purpose to give a full account of them and the phenomena of their production. By recourse to them, in conjunction with hand-stopping, the assiduous *cor-basse* managed painfully to give his instrument a complete chromatic scale throughout its compass. The more extravagant of these sounds are of very poor quality—mere groans—but they are to be found in music, particularly in the lowest parts of trios and quartets for horns alone. The most important artificial sounds are the five or six semitones below the 2nd harmonic:



they were generally written as a descending diatonic or chromatic scale, or else the low G was made use

of by direct drop from the 2nd harmonic, as in the solo under discussion. They can be produced only in slow time, as their intonation has to be fixed more or less tentatively.

These five or six notes formed part of the resources of every *cor-basse*, even if he rejected (as Domnich does) many of the other impracticable sounds; examples of their use are to be found in Haydn, Weber, and elsewhere, and also in Beethoven's Sextet for strings and horns and his Sonata for horn. The low G is the best of these notes, and its quality may, with practice, be made to approach that of the true harmonics. As it is a sub-octave of the 3rd harmonic of the air-column, its merits may be due to reinforcement by overtones. Even on the valve-horn the artificial sounds are occasionally useful. A second horn, confronted with the long opening note (the low C for the B7 bass horn) of Beethoven's Fourth Symphony, with nothing but the inevitable F crook to play it on, must have recourse to them. Played as the low G on the F horn put into E7 by the first piston, this note can be held steadily and with good effect.

It may be of interest to mention, what is not generally known, that on the high B7 and A horns—on which the fundamental note can be easily obtained, in spite of text-books and the attempted application to the horn of Cavallé-Coll's law—artificial sounds can be produced down to at least three semitones below the fundamental; and, on a shorter tube, such as an F or E7 crook, used without the horn, to an octave below the fundamental. They obviously depend entirely on the power of causing the lips to vibrate sufficiently slowly, and not on the length of the air-column, the horn acting as a resonator, in the manner of a gramophone trumpet.

The help given to the *cor-basse* by artificial sounds was feeble, and the great impetus to its development was the invention of hand-stopping, by Hampel, himself a *cor-basse*. It may therefore be claimed for the *cor-basse* that his successive efforts—first, in modifying mouthpiece and embouchure, and secondly, in utilising the artificial and stopped sounds—and the resulting increase in refinement and expressive power, raised the horn to the artistic level at which Beethoven found it, and that, but for him, it would have stagnated, as the trumpet did, until the invention of the valve-system came to the rescue.

In addition to the low notes that were his exclusive property, the *cor-basse* was called on for executive feats that were not demanded from the *cor-alto*—or, at least, to anything like the same extent. One was that of making rapid skips over intervals of any extent up to two octaves and a fifth. These skips are very common in Beethoven's parts, and are often rendered necessary by the gaps in the second-horn scale, which prevent the required note from being taken in its proper octave. The second-horn part in the first two movements of this Symphony teems with them, and is proportionately fatiguing, however competent the executant may be to perform them.

Another feat was the rapid delivery of the arpeggio passages and flourishes on the common chord that went by the name of *batteries du second cor*. One or more of these was called for in practically every solo and important chamber music part of the late 18th century, after which their popularity waned.

As examples of *cor-basse* passages, the following are quoted: the first is taken from Beethoven's Quintet for pianoforte and wind (produced in 1797), and the remainder are from his Sextet for strings

\* Information communicated by Mr. R. M. Pesse, who received it from M. Bremond, late Professor at the Paris Conservatoire.

† December 24, 1832 (see *Musical Times*, April, 1902, p. 236).

‡ Jacques François Gallay (1795- ). His studies are still much used, in spite of the fact that they are written only for the hand-horn and contain no low notes. An old Frenchman, who knew him, once said to the writer, 'Ah! Monsieur Gallay! il montait comme un âne, mais il ne pouvait pas descendre!' Paquis used to stigmatise him as a cornet-player on the horn.

§ C. Forsyth, 'Orchestration,' London, 1914, p. 80, states that the



does not exist on the hand-horn. He need not have looked further than the first movement of Schubert's 'Unfinished' Symphony to find an example. It is also found in Weber and elsewhere. It was a recognised, though bad, artificial note.

and two horns (attributed by Thayer to 1794-95), which has been called 'unimportant.' In a sense it is so, but it is an enjoyable little work, always well received when efficiently played, and it is a nearly complete compendium of horn practice of its period. One is tempted to suppose that it was commissioned by two of the travelling virtuosi of that time, but no history of the kind has been attached to it. The extracts are all for the E<sup>7</sup> horn.

The first two extracts are examples of melodic passages involving the use of stopped notes :

Ex. 2. *Andante cantabile.* Quintet.

Ex. 3. *Adagio.* Sextet.

The stopped notes employed in the above are :

Ex. 4.

the black notes representing fully-stopped notes. The upper *f* was also sometimes fully stopped, and is so given by Domnich. One fails to understand why, as it is much better as a partly stopped note.

The next examples are a 'batterie' and an accompaniment figure involving extensive skips :

Ex. 5. *Allegro con brin.* Sextet.

Ex. 6. *Allegro con brin.*

The last is one of the most difficult figures ever written for the *cor-basse*, requiring great sureness of execution and exceptional control of respiration, as it must be taken in a single breath.

Until the 19th century no suggestion of inferiority attached to the *cor-basse*, to which class many of the then popular soloists belonged. His work was at least as responsible as that of his companion, who did not then jeopardise his command of the high notes by attempting low ones, and it often demanded more brilliancy of execution. Domnich tells us that a pupil should elect, from his first lesson, which register he would adopt. What would be the astonishment and indignation of a present-day student if he were invited to devote his entire professional life to playing second or fourth horn! But the name of 'second horn' was always detrimental, and Dauprat gives this as one of his reasons for proposing a change, alleging that it brought about offers of lower remuneration. This defect, however, has never yet been remedied.

(To be continued.)

## THE GREATNESS OF BACH

By GEORGE GARDNER

The dramatic critic of *The Times* some time ago gave us a column on 'Jane Austen.' Speaking of the artistic unrest so often found in the present day, he said :

War-weary and shell-shocked, we live in a hubbub of futurism and dadaism, cacophony miscalled music, wrangling-matches miscalled plays, and novels that are psycho-analytical tracts. Bruised and dizzy, we seek for a peaceful retreat, and just there, I think, we find the supreme value of Jane Austen for us in 1922. . . . Her novels are a refuge not only from the maddening crowd's ignoble strife, but from the crude and *criard* work which is even more maddening than the crowd.

Perhaps it is not to be expected that all readers of the *Musical Times* should share Mr. Walkley's enthusiasm for the work of Miss Austen, or that they should accept his sweeping condemnation of the developments of modern art. All the same, I feel that he thus suggests a point of view from which we do well to look upon the greatness of a musician like J. S. Bach. In the work of that astonishing genius many of us have discovered an influence that is alike steady and soothing. Not merely does he lead us into an emotional region, entrancing by reason of its genial calm (that also is done by Mozart, and—may we not say?—by Miss Austen), but by the massiveness and the ordered strength of his writing he offers a welcome deliverance from whatever is pretentious and shrill in the artistic efforts of to-day.

Still, there is another side to the question which must not be overlooked. Certain keen amateurs of music, if they speak frankly, will say that to them much of Bach's work appears dull and old-fashioned. It is not that they crave for the sensational or the vulgar. To them, Wagner, Elgar, and other modern composers, with their up-to-date expressiveness, their use of ever-changing rhythm, and their magical dealing with orchestral colour, make a profound appeal. But the people of whom we are thinking feel bound to confess—perhaps rather shamefacedly—that in their view the compositions bearing Bach's name seem monotonous and over-lengthy; in short, only a curious product of bygone methods and ideas.

Now, it is always wiser to try to understand an opinion contrary to our own, than simply to condemn it. And we must admit that there are features in Bach's musical architectonics which demand, if not explanation, yet an effort at comprehension.

\* Here a ought to be C

With regard to the spun-out character of such works as the two settings of the 'Passion' story—what we need is a mental attempt to get away from the craving of the present day for hurry and speed in ordinary affairs; and, in so-called literature, from the concentration demanded by magazines, short stories, and newspapers. We want to forget the agitating atmosphere produced by the motor-car, the aeroplane, the cinema; and, in music, by compressed statements of tragedy and violence, like the operas of 'Cavalleria' and 'Pagliacci.' We should try in thought to place ourselves amid the surroundings of some restful old German town, where all is grave and leisurely, where time is very far from being of the essence of the contract, as it is amid the rush of modern civilization. Then we begin to be receptive of a form of art which has value in the very way that it cuts across, and contradicts, our vain notion that whatever recent progress has produced is best and completest. In this connection, we should recognise that the omissions made in a big work like the 'St. Matthew' Passion place a stumbling-block in the way of many listeners. Could the entire oratorio be divided and sung on two different occasions, the composer's intentions would be made more comprehensible. As we usually hear it, the whole of the recitatives are given, while inevitable cuts have to be made in the arias and some of the choruses. The water, so to speak, of the recitatives is indeed clear and pure. But we are offered overmuch of it, in comparison with the wine of the measured and orchestrally accompanied portions. The balance of the work is disturbed, and the minds of those who are in the stage of tasting and trying are needlessly exercised.

Again, the existence of an overdose of elaboration must perhaps be admitted in certain of Bach's settings of words for solo voices. And this impression is intensified when we are distracted by the painful efforts which have to be made by some striving vocalist unaccustomed to the style of what is being sung. We ask ourselves anxiously, How can these prolonged runs be accomplished, which seem to demand an instrument more than a voice? Is it possible that the syncopations and the trying intervals can be satisfactorily achieved? Here, in such excessive embellishment of the vocal line, it may be owned that a spot at times appears upon our sun. On the other hand, it can be suggested that a necessary foil is thus provided for more expressive parts. A big work cannot satisfactorily be built up throughout at the same level of emotional intensity. There must be ups and downs, lights and shadows, which intensify each other.\*

Another small matter may be noticed in connection with the Cantatas, which perhaps disturbs some of us. 'Pietism,' during and before Bach's time, had a marked influence upon the religious circles of Germany. This change of theological outlook meant, broadly, the substitution of sentimental feeling (which at any rate dallied with 'rationalism') for dogmatic forms of belief. How far this somewhat revolutionary change within the preserves of Lutheranism was wise or unwise, it is not for us now to discuss. Schweitzer says that Bach was 'sharply opposed' to the propaganda of Pietism; perhaps, primarily, because it set a ban upon elaboration in Church music. Anyhow, we see plainly that 'the smell of the fire,' so to speak, had passed on our composer and the librettists who

worked with him. As happens sometimes, a man may in theory be definitely opposed to certain ideas by which he is surrounded. All the same he is subconsciously influenced and shaped by the mental and moral atmosphere wherein he is submerged. Hence we are treated at times, taking an example from 'My Spirit was in Heaviness,' to a sort of love-duet between the human soul and its Saviour. The words in their English translation run thus:

Lord Jesus, . . . where art Thou gone?  
Behold, O spirit, I am with thee.  
Yea, ah, yea, I am rejected.  
Nay, ah, nay, thou art elected.  
Nay, ah, nay, Thou hatest me.  
Yea, ah, yea, I care for thee.

For all the reverence and the restraint of the music to which such words are set, we cannot help feeling that the sentiments set forth are somewhat weak or even morbid. Here—as, for instance, in reading Milton—we have to make allowance for the changes in religious and other conceptions which are bound to evolve as the ages go by.

Perhaps it has been worth while thus to notice the difficulties which sometimes occur in the appreciation of Bach's music. That such hindrances are fairly widespread may be inferred from the perfunctory attention which his work often receives at festivals like those of the Three Choirs.

To describe the nobility and the strength of the greater part of Bach's writing would be like attempting to put into words the sweetness of an English springtide, or the grandeur of a mediæval cathedral. Nor need anything be said about the sense of unexhausted freshness with which we find ourselves able to return time after time to his greater works, in spite of familiarity with them; how they seem to fulfil the saying, 'Ever ancient, and yet ever new.' But about them there are one or two characteristic features which it may be well to mention.

Bach is amazing, and perhaps he stands alone in the completeness of his technical mastery of his art. His magical strokes resemble those of such painters as Rembrandt or Velasquez. In the matter of counterpoint, it is not merely that from time to time he does marvellous things in the way of bringing together contrasted themes, but look anywhere at his scores, and you constantly find that this wonder-worker has made almost all the voices and instruments, as you take them in pairs, move together in satisfactory two-part harmony. Here is an instance, selected almost at random, from the double chorus, 'Not on the Feast Day,' in the 'St. Matthew' Passion. This is what the first alto and the second tenor do:



There is a bar complete in itself, melodically and harmonically, while the other five or six voices also are moving in the same kind of ordered freedom. So constantly in the Cantatas, when Bach is writing in any number of parts up to ten, you can take, say, the different melodies given by an oboe and by the tenor voice. Place them together and you will find that in themselves they are, musically, as complete as they are congruous. Again, the spirit of unity that pervades the separate numbers of these works

\* Here a saying of Goethe's may be recalled—'All lyrical writings ought to be rational as a whole, and a trifle irrational in detail.'



is an extraordinary feature of their architecture. You feel that they are teleologically conceived. They are like the predestined growth of a plant from some small seed. Additions are made by the way, in the shape of flowers and leaves. Yet those accretions are only part of the settled course of the whole organism from its beginning. Compare, let us say, the 'Hallelujah Chorus' from 'The Messiah' with the first chorus in 'O ewiges Feuer.' Handel's grand exclamation of praise is splendidly rhetorical, and it has a popular appeal which is of true value. Yet were it heard for the first time, its bold and clear-cut themes would hardly impress us with that sense of entire unification which is conveyed by the long, steady course of Bach's work just mentioned, or by the first chorus of the 'St. Matthew' Passion.\*

Of course, it goes without saying that technical competency of this kind, even in its most amazing completeness, is only an instrument. Pursued for its own ends, nothing but a barren show of scholasticism would be attained. Yet, allied with gifts of imagination and expressiveness, this master-power of music building can produce immense results. As regards contrapuntal skill, how deplorably we miss anything of the kind in a writer like Berlioz, in other ways so finely endowed with enthusiasm and enterprise! Perhaps the lack of this competency is at the root of that discontent which we experience unwillingly, even when we are captivated by his brilliant cleverness. And what a difference self-discipline in this respect made to Wagner in the years that followed the writing of 'Lohengrin'! The masterly skill, on its technical side, with which 'Die Meistersinger' and 'Götterdämmerung' are put together forms an essential element in the untired delight with which we listen to these great operas. And the power of development, the knack of bringing a germ to fruition and completeness, is an outstanding feature in the building up of 'Tristan.'

Bach possessed in almost a unique degree this faculty of weaving together musical threads into a consummate fabric, perfect in the arrangement of its component forms and colours. Indeed, it is not too much to say that some of his efforts may be compared to the multitudinous splendour of a great tree in full foliage, wherein Nature, as has been finely said, is seen 'in the very act of labouring as a machine, while also she sleeps as a picture.' And in the 'Passions' music, the gigantic craftsmanship displayed seems to have a definitely instructive value. Here is narrated the sorrowful story of a human being hounded to a miserable death. And (if the numbers of the chorus are not too large) we see Him attended only by a few followers, pathetic in their helplessness; except for a moment when their courage flares up in 'Have lightnings and thunders?' There are touches of the 'pietism' we have considered, accentuating the human side of the whole tragedy. In telling contrast with all this, there stands out the immense calibre of the music, the almost infinite skill wrought into all its detail. And this grandeur and solemnity of the musical background brings an impression that the whole occurrence, as thus represented, means something deeper and vaster than what at first meets the eye or the ear. Insensibly we are led to feel, with one who stood by the Cross, 'Truly this Man was the Son of God.'

\* Cf. what is said by Mr. Fuller-Maitland about 'a kind of inconsequence in the melodic invention' which characterises some of Handel's songs ('Oxford History of Music,' iv., p. 99f.).

A little may be said about Bach's management of the orchestra in his Cantatas. We must remember that the selection of instruments at his disposal was curiously limited. This being so, we can see how monotony in an extended composition could best be avoided by keeping rigidly to the same combination of tones throughout each number of the work; rather than if there had been rung in every few bars all the changes possible with such scanty orchestral forces.

Yet the composer is always trying fresh experiments. To take only two instances. In the Ascensiontide Cantata, 'Lobet Gott,' the aria, 'Jesu, all Thy loving kindness,' is scored simply for flute and oboe, with a third part to be played by 'violini and viola.' An ethereal effect is thus produced, well in keeping with the mystical thoughts of the event described. There is a lovely aria for alto voice, almost in the style of a cradle song, which forms the second number in 'O Light Everlasting.' The accompaniments here are for two flutes and muted strings, with probably some soft support from the organ. The first flute plays the same notes as the first violins, an octave higher; the second flute and the second violins also go in octaves. The viola and the *continuo* (i.e., the double-bass and soft organ) supply the rest of the harmony. Here and there are variations of this tonal arrangement, and occasionally the organ alone appears. For the most part these accompaniments go on the same gracious course, leaving in the hearers an abiding sense of peace.

In modern music we have learned to expect a shimmering and ever-varied interplay of orchestral tones. Still, notwithstanding the innumerable combinations of sound now at the disposal of a modern writer for the orchestra, there is something to be said for a certain parsimony in the use of ever-changing colour, and for the policy of sticking to a beautiful disposition of tones, when it has been found. Weber and Wagner (in his early period) evidently were alive to the occasional value of this mode of procedure, and great examples of its use are to be found in Verdi's 'Requiem.'

It may be worth while here to consider an attack upon Bach's methods, made in a poem which is likely to retain a certain place in English literature. Robert Browning's 'Master Hugues of Saxe-Gotha' is avowedly a grotesque, and much of what it says is conditioned by the difficulty of providing double rhymes. Still, among other thoughts which will not soon be forgotten, there is in it a striking picture of man's outlook upon life. But, what is more to my present point, I feel sure that its author intends to picture what he looks upon as the futility and the barren scholasticism of Bach's Organ Fugues. The name 'Hugues' is obviously a good one for rhyming purposes. 'Saxe-Gotha' (with the 'h' elided) goes well with 'quota.' But that is not all. The word surely must have been chosen because the Duchy of Saxe-Gotha lies in the district of Thuringia, the traditional home of the Bach family, and near to places where John Sebastian was born, and where he worked for some years.

In the poem, Browning, in his uncouth way, seems plainly to be describing a particular Fugue of Bach's—the one in five parts written in the key of F minor. As the poet listens, his impatience bursts out:

So your fugue broadens and thickens,  
Greatens and deepens and lengthens,  
Till we exclaim, 'But where's music, the dickens?'

Might  
had hea  
Stainer?  
than Bro  
There  
the greate  
They are  
of echoing  
throughou



And, as he faces the whole towering structure, he sees in it little more than a warning against the vanity and uselessness of human effort. It is to him but a parable of how we mortals, 'in our impotent strife,' lose hold upon realities of beauty and goodness:

Nothing's grow something which quietly closes

Heaven's earnest eye; not a glimpse of the far land  
Gets through our comments and glazes.

Then comes a strange conclusion. Browning makes his weary organist desire to have done with the whole business of zigzagging counterpoint. 'Let us now have something straightforward and intelligible':

Say the word, straight I unstop the Full-organ,  
Blare out the *moda Palestrina*.

We need not make too much of a howler like this. It is not necessary to deny that chunks of harmony for performance on a big organ were written by Palestrina. The name came in conveniently as rhyming with 'arena.' That is the sole reason for bringing in here one who was as elaborate a contrapuntist as Bach.

What is wrong, is the whole assumption that the fugue-form is outworn and meaningless. Recently I looked through the sentimental and high-flown 'Proceedings' of the long ago defunct Browning Society. At one of its meetings, held in 1888, 'Master Hugues of Saxe-Gotha' was discussed, and the chairman delivered himself thus:

It was a misfortune that the fugue-form was so much used by the ancient classical masters. To a great extent it had been abandoned by the latest masters . . . Wagner had only once used the fugue, and that was in describing a street row.

Here, I submit is pure ignorance and prejudice. Why should the fugal methods of producing continuity in a long work be considered more forced and pedantic than the use of the 'first-movement' form, or the 'variations' form, or the set periods and repetitions found in dance music? Of course, the fugue in unworthy hands can become artistically as uninteresting as the binomial theorem. But when Bach transfuses it with vitality and enthusiasm, then we have one of the simplest and most effective methods of drawing together the threads of an extended musical fabric. I venture to quote in this connection what a great Dean of St. Paul's, R. W. Church, said about Dante's 'Divina Commedia.' He compared it to the kind of musical composition which

. . . alone seems capable of adequately expressing, in a limited time, a course of unfolding and change, in an idea, a career, a life, a society—where one great thought predominates, recurs, gives colour and meaning, and forms the unity of the whole, yet passes through many changes and transitions; is at one time definite, at another suggestive and mysterious; incorporating and giving free place and play to airs and melodies even of an alien cast; striking off abruptly from its expected road, but without ever losing itself, without breaking its true continuity, or failing of its completeness.

Might not this have been written after the Dean had heard one of Bach's Fugues played by Stainer? And is it not vastly more to the point than Browning's misused cleverness?

There are various ways in which we can regard the greater examples of organ fugue left us by Bach. They are like a gorgeous piece of tapestry woven out of echoing sounds, with a distinctive pattern running throughout, bringing unity into the whole web of

music. Or, I have sometimes felt in listening to them, that the story of a hero's progress is being unfolded. We are shown, as it were from within the man's soul, the adversities and sorrows through which he has to fight his way on to that final peace expressed only in the last chord. And always there is the sense of our being face to face with an organism—something pervaded by the life-force, with its constant urge to the development of higher and richer forms. Nietzsche's words—'Behold,' said life, 'I am that which must ever surmount itself'—might stand as a motto for some of Bach's Fugues.

No doubt it must be conceded that to some extent Bach addresses us in the musical language of two centuries ago. But we ought to be capable of making allowance for differences of idiom between his time and our own. That secured, we then find with ever-renewed delight how, in his old-world speech, he is setting forth ideas of beauty and order, of grandeur and gentleness, which are the unfailing and the perennial comfort of human hearts. His work thus seems to be as young as the flowers and the birds of each recurring year.

Finally, some of us feel that this quiet, self-contained musician was more than a builder of fair musical structures, consummate in their massive symmetry. He also is an exponent of the very quintessence of religious emotion. The worship of One Who is unseen and eternal, and the abiding excellence of human goodness, are what he is ever striving to express in his sacred works. Such utterances as his lift us far above all social and sectarian differences. Like Dante in the 'Paradiso,' Bach teaches us that love, whether of God or of man, is the supreme and abiding glory of our universe.

## GALLI-CURCI: AN APPRECIATION

BY BASIL MAINE

It is now nearly possible to write of 'The Galli-Curci Question,' so divergent have been the official opinions of this singer's powers. 'Divergent' is perhaps not the word; 'qualified' is better. You will hardly find a notice of her first two London concerts which is not of the pendulum kind: 'On the other hand'; 'In spite of this, Madame Galli-Curci could hardly be said to . . .'; 'Not that this is any serious objection, in view of the fact . . .', &c., &c. You know the kind of criticism which leaves your confusion worse confounded. There was good reason, I think, for this attitude. English critics are notoriously averse from the kind of fanfare heralding which is inseparably associated with the movements of cinema-stars. Madame Galli-Curci—or, rather, her agents—misjudged the English musical public, and especially the hypercritical section of it, in imagining that it would like her voice the better for knowing her favourite flower and particulars as to her diet and dress. The critics—almost to a man—were revolted by this shamelessness. It was for them like reading Graham Wallas's 'Human Nature in Politics' over again. Little wonder, then, that they came to the Albert Hall with their faces set against this new phenomenon. Little wonder that they—all unconsciously and quite honestly—diluted its wonder with the watered memories of Patti and Tetrassini, and fixed upon the little imperfections which sprang from the nervousness of these overwhelming occasions, and magnified them without a relative thought. I say thus much to mitigate their

cause, and because I am anxious to understand and excuse their attitude, however greatly they may resent the apparent condescension.

For most surely they were sadly in error to deny the greatness of Galli-Curci. We live in an age when singers are appraised for their intelligence, their charm, their power of interpretation, their magnetism, even for their platform habits. Vocal criticism is almost entirely occupied with irrelevancy. And what is it that is relevant in judging the art of singing? Would you be very much surprised to learn that the answer to this question is 'Voice'? We would not speak of a violinist's 'complete understanding of the composer's message,' if his strings were of jute, and his bow a rod of iron, nor of a pianist's 'affinity,' if the keys of the pianoforte firmly resisted his nimble touch. Yet, it has become almost a custom to criticise singers in this absurd way, for what is the voice but the instrument upon which the singer plays? The analogy is not weakened, but strengthened by the fact that the singer's instrument is part of himself, for is it not the ultimate aim of the violinist and pianist to enclose his instrument as part and counterpart of his own body and spirit? At least we think in such a way of Kreisler, Heifetz, Pachmann, and a few others. So then the first principle of vocal criticism is this simply: 'Of what quality is the voice?'

Apply this to Galli-Curci, and I fail to see how there can be any gainsaying. Her voice is as humanly perfect an endowment as can be freely imagined. Not only is it clear, smooth, and wondrous sweet, but it retains these beauties throughout its extensive range, so that every uttered note is like a winged circle of sound. Its volume is modest, which is not surprising, seeing how slight is the physique upholding it (perhaps even slighter than Patti's in her earlier days), and it is a one-colour voice, which explains to me the faithfulness of its reproduction on the gramophone, as well as the ease of its coloratura feats. At the top of the register—just round about A flat, A, and B flat—there is a curious insecurity, as if in the otherwise even floor of the voice there were just one loose plank. Nearly always Madame Galli-Curci can move so lightly over this plank that nobody would be aware of its existence, but during the hurdled course of 'Lo, here the gentle lark,' I felt it give ever so little. But there is this small area of danger in every voice, and its effective covering is a matter of slow and skilful achievement.

And of the production of this rare voice—the playing upon the instrument—what can be said? You must grant me full freedom here, and I will say that it is the most remarkable production I have ever heard. All the difficulties which beset the path of the very good second-class singer, the difficulties of 'placing' the voice—the cause of most of the self-consciousness which we gladly suffer in concert-halls—all these things have been so long forgotten by Galli-Curci that they have passed into the underworld of good habit. The violinist must again be called for illumination; just as he by instinct knows his finger positions, and which are best for this passage and which for another, so intimately does Galli-Curci know her voice-positions. Unconsciously her head has become a sound-box marked out clearly as any tennis court, and ready for 'service.' For the rapid *staccato* of her Spanish songs she plays well forward; for the *legato* of 'Chant Hindu' she stays quietly in the midway. (How finely wrought was the phrasing

of this hackneyed song! How still and deep the stream of tone!)

There remains this to be said: Galli-Curci is not a Lieder-singer by election. The Schumann songs in her programme were of all the least satisfactory. Her manner is too restrained, her voice too serene and aloof to translate the warmth and reminiscence of such conceptions. Yet even here she will surprise on occasions, as, for instance, with her singing of Grieg's 'Waldwanderung'—a quick moment of breathless simplicity. But it is while singing the difficult and despised arias of Bellini, Donizetti, and Meyerbeer that she 'puts herself into the trick of singularity,' and is pre-eminent.

## THE MACCRIMMONS OF SKYE

BY R. C. B. GARDNER

It is doubtful whether there can be found in the whole world of music more remarkable instances of hereditary musical talent than are recorded in the histories of some of the great Highland clans.

Until the Heritable Jurisdiction Abolition Act was passed in 1747—an Act which abolished clanship, and made it an offence against the civil law for a chief to possess a retinue—each chief owned his piper, who, occupying a high position in the household, was treated rather as a gentleman than as a servant.

In several clans the office of piper was an hereditary one, the succession passing from father to son through several generations; but the MacCrimmons, pipers to the MacLeods of Dunvegan from 1500 to 1795, stand out above all other hereditary piping families by reason of the great merit of their compositions, and because they founded near Borerraig, in Skye, a school of piping to which pipers from all over Scotland were sent for tuition. This school was attended by the hereditary pipers of other clans—the Macarthur and Macintyres, pipers to the MacDonalds of the Isles and Menzies of Menzies respectively, famous as they were, owed their skill to the MacCrimmon teaching, and although the school has been dead for nearly a hundred and fifty years, its influence may still be said to be felt in pipe-music, and there are pipers to-day who received their tuition from the last of the MacCrimmons through only three intervening generations.

It is necessary, however, at this point to describe the particular branch of pipe-music that is referred to in this article, lest it be thought that the MacCrimmons were merely players of everyday march and dance.

Leaving out such controversial matter as the perfection or otherwise of the scale of the Great Highland bagpipe, it can safely be claimed that pipe-music is worthy of more attention on the part of music-lovers, especially those who are interested in primitive and folk-music, than it has yet received. It may not be realised by Englishmen who know the pipes only from hearing the bands of Highland regiments, and from the occasional appearance of boy and girl pipers on the music-hall stage, that pipe-music is divided into three entirely separate classes, as distinct from each other as are jazz-music, folk-song, and sonata.

First there is Ceol beag, or 'little music'—which comprises marches, strathspeys, and reels. This is almost the only pipe-music heard in England, and

although its performance demands quick and accurate fingering, it is not of a very high order in comparison with the other classes.

Secondly, there is Ceol meadhonach, or 'middle music,' consisting of old Highland folk-songs, lullabies, laments, croons, and slow marches—a very old form of pipe-music. It is possible that many of these tunes owe their origin to the clarsach, or harp, which in mediæval times was doubtless in greater evidence than the Piob mhor, or Great Pipe.

Thirdly—and this is the class of music the MacCrimmons taught and played—there is Ceol Mor, or 'big music,' the classical music of the pipes, comprising salute, gathering and laments, and tunes composed in memory of some battle or event in the history of a clan. Another name for this class of music is Piobaireachd, a word which was anglicised by Sir Walter Scott to Pibroch.

There are known to us to-day at least two hundred and fifty of these compositions, many of them dating undoubtedly from the 15th century, and a large number of similar examples are the work of one or other of the MacCrimmons.

A Pibroch is vastly different in form from a tune in little or middle music. It can best be described as a theme with variations. Upon the urlar, or groundwork, are built up two or more simple variations, which are succeeded by more intricate variations, known as the Taorluath and Crunluadh, each of which, in some pibrochs, has further variations of its own known as breabach, fosgailte, and a mach, the last-named being the quickest. The playing through of a pibroch may take twenty minutes or more, only four or five of which will be occupied by the groundwork or theme. The piece ends with the repetition of the theme immediately after the last variation.

Many of these pibrochs, particularly those composed by the MacCrimmons, are of extreme beauty and pathos, while those which have come down to us without name of composer or date, but which we have reason to believe were played by the MacCrimmons in the 17th century, bear the mark of great antiquity, and of having been composed by a people living closely in touch with nature.

The origin of the MacCrimmon family is obscure. The first of them of whom we hear—and that not much—is Finlay a' Bhreacain, or Finlay of the Plaid, who lived about 1570. His son, Iain Odhar, or Sallow John, became piper to MacLeod of Dunvegan about the year 1600, but no pibrochs can be definitely assigned to him. He was succeeded by his son, Donald Mor MacCrimmon, who composed a number of pibrochs of great merit between 1603 and about 1640.

Donald Mor's son, Patrick Mor, came next in succession. He was piper to the famous Sir Rory Mor MacLeod, and composed a Lament on the death of this chief in 1628. Tradition says that seven of Patrick Mor's eight sons died within twelve months, and that he composed, as lament for them, the beautiful 'Lament for the Children.' To him is also assigned the pibroch 'Fhuair mi pog 'o laimh mo Rìgh' ('I got a kiss of the King's Hand'), the occasion being a visit of King Charles II. to Stirling in 1651, although the following account of the incident from the Wardlaw MS. (Scottish History Society, vol. 47) would point to a John MacCrimmon being the piper honoured:

There was great competition betwixt the trumpets in the army: . . . The next was anent the pipers, but the

Earle of Sutherland's domestick carried it of all the camp, for non contended with him. All the pipers in the army gave John Macgurmen the van, and acknowledged him for their patron the chiefe. It was pretty in a morning (the King) in parad viewing the regiments and brigades. He saw no less than eighty pipers in a crould bareheaded, and John Macgurmen in the middle covered. He asked What society that was? It was told his Majesty: Sir, yow are our King, and yonder old man in the middle is the Prince of Pipers. He cald him by name, and comeinge to the Kinge, kneeling, his Majesty reacht him his hand to kiss: and instantly played an extemporarian part 'Fuoris Pooge i spoge i Rhi' ('I got a kiss of the King's Hand'), of which he and they were all vain.'

Patrick Mor was succeeded by his only surviving son, Patrick Og—i.e., Small, or young, Patrick—who was famous as a composer, player, and teacher, and who numbered among his pupils a very celebrated piper, John Dall Mackay, piper to Gairloch. During his lifetime, the school of piping was in full swing. He was married twice, and had a family of twenty, only three of whom survived to years of maturity. One son was Malcolm, but not much was known of him. He figures in an indenture in 1743, made between Lord Lovat and one of the latter's pipers, David Fraser, as being in charge of the piping school to which Fraser was being sent, 'in order to have him perfected a Highland Pyper by the famous Malcolm McGrimon, whom his Lordship is to reward for educating the said David Fraser.'

Patrick Og's second son, John, we know little about. His other son, however, Donald Ban MacCrimmon, is perhaps the best known of all the family, by reason of his having composed the beautiful 'MacCrimmon's Lament.' He left Dunvegan with his chief in 1745, and as they set out he was ordered to play the MacLeod's March, but Donald Ban felt a presentiment that he would never again see his beloved Skye, and he played instead the air which is now called 'Cha till mi tuille' ('I shall never return'). As prophesied by him, he did not return, for he was killed in the Rout of Moy. The Gaelic song, 'MacCrimmon's Lament,' is founded on the groundwork of the pibroch composed by Donald Ban as he was leaving Skye.

The next hereditary piper was Iain Dubh, son of Malcolm. Born in 1731, he remained as piper to MacLeod till 1795, and died in 1822.

He decided, some years before his death, to go to America, and got as far as Gourrock, but could not bear to leave Scotland, so he returned to Skye. When he became too old and infirm to play the pipes, he would sit outside his house by the hour, fingering the notes on his walking-stick. He is said to have been the last of the family to hold the position of hereditary piper at Dunvegan, for although he had a brother, Donald Ruadh, little or nothing is known of him, and the final history of this remarkable family is almost as obscure as its origin. It is possible they emigrated to America, for it is almost certain there are now no MacCrimmons in Scotland who can trace their descent from the hereditary pipers of Dunvegan.

As to the school of piping founded by the MacCrimmons, its story is not less interesting than that of the family which made it so famous.

The sentiment expressed by Neil Munro in his fascinating story 'The Lost Pibroch'—'to the make of a piper go seven years of his own learning and seven generations before . . . At the end of his seven years one born to it will stand at the start

of knowledge'—might well be the motto of the MacCrimmon family. The course of tuition at their College lasted seven years. The learner was at first taught fingering on the feadan, or practice chanter, silently, without blowing the latter. Then followed a period when he was allowed to blow the chanter, but he was not allowed to touch the Great Pipes until he had become thoroughly proficient on the practice instrument. The course was rigorous, and it was a long time before a pupil was allowed the privilege of playing before MacCrimmon himself. Occasionally the course lasted twelve years.

The exact site of the school is not known, but it must have been close to Borerraig, a farm about eight miles south-west of Dunvegan Castle. In the vicinity of this farm, certain caves and hillocks bear to this day names which indicate that they were the places where the pupils practised the chanter, small pipe, and great pipe. The teachers used often to play in a large cave which is still known as the Pipers' Cave.

They held this farm rent free until 1747, when hereditary pipers either had to pay rent for their land, or were dispossessed of it. The MacCrimmons refused to pay rent, and broke up the College.

It must be explained that in those days there was no written musical notation for pipe-music, which was taught orally, and passed down from father to son. It is a remarkable thing that we should therefore be in possession of so many ancient pibrochs, especially as the Acts of 1747, in abolishing hereditary pipers and proscribing the pipes, dealt a blow at piping from which it recovered only with great difficulty when the Disarming Act was removed in 1782. These pibrochs were saved for later generations only through the medium of that peculiar system of language signs denoting pipe-music which is one of the strangest systems of musical notation ever recorded.

It was known as Canntaireachd, and it can best be illustrated by the following, which is the notation for the theme of the pibroch 'MacCrimmon's Lament':

Edreve hiove cheve cheento  
Edreve hiove cheeve cheento  
Edreve hioide trae haento  
Edreve hiove cheeve cheento  
Edreve hioide trae haento  
Edreve hiove cheeve cheento  
Edreve hioide trae haento

Fixed sounds in the shape of syllables would represent certain definite combinations of musical notes. The pupil, knowing what notes to play for each group of syllables, would be able to commit a tune to memory by learning the succession of these words in Canntaireachd.

Thus, learning the above words by heart, he would play the first two lines as follows:



for he would know that each word denoted its own particular combination of musical notes.

The following shows a scale in the Taorluath movement or variation:



while a scale in the Leumluath movement is:



from which it will be seen that the individual crotchets with a G grace note are:



and so on.

Fortunately for later generations of pipers, this system was written down—at what date is unknown—and in 1828, Capt. MacLeod of Gesto published a book in which a number of pibrochs were printed in this notation. He also included in the book a number of airs which he took down from John MacCrimmon, who dictated them just as they had been taught at the Borerraig school. Bagpipe music is now written and printed in ordinary staff notation, but it is not unusual to hear pipers to-day humming over a tune somewhat as follows: 'Hiririn hiririn hananin hechin, embari imbari hodrochin hachin.'

Much has been written about this curious notation, which was brought to perfection by the MacCrimmons. Space will not allow of any further description of it here, nor is there room for mention of the many legends and traditions which have woven themselves round the MacCrimmons and their pibrochs.

Although, as has been stated, there were other hereditary pipers and many other famous composers of pipe-music, the musical compositions of the MacCrimmons are, as a collection, unique, for each and every one of their pibrochs is a masterpiece.

There is not known to us a MacCrimmon tune which falls below the highest standard, though the same cannot be said of all other composers. They would perpetuate no second-rate pibrochs, and they would labour many months at composing a tune until they had made it perfect. It was undoubtedly this meticulous care to give the world of piping nothing but their very best, that has made the fame of this family and has entitled it to a place among the first rank of the world's greatest composers.

Though unrecorded in Grove's 'Dictionary,' and without a place in the 'Dictionary of National Biography,' that Valhalla of Britain's famous, the tradition and fame of the MacCrimmons will endure as long as there are pipers left to shoulder the drones of the Piob Mhor.



## Occasional Notes

In his latest novel, 'The White Monkey,' Mr. Galsworthy pokes fun at the more modern developments in poetry, painting, and music. Although a whole chapter is devoted to music—a description of a concert at (presumably) Queen's Hall—one cannot but feel that Mr. Galsworthy is on more secure ground with the other arts. No doubt musicians among his readers will set to work identifying the composers—Hugo Solstis ('an Englishman of Russo-Dutch extraction'), Baffi, Birdigal, MacLewis, and Clorane, lumped together as 'English restoration composers'—though it is likely that the author has no intention of suggesting real persons. (Still, Hugo Solstis and Baffi seem too obvious to be accidental.) There can be little doubt, however, as to the identity of 'L. S. D., the greater dramatist. . . . He looked rather frightening, his hair stood up so straight.' And we have an idea as to 'Woomans, the conductor, launched towards his orchestra':

'Look at him,' said Michael; 'guy hung out of an Italian window, legs and arms all stuffed and flying.'

We seem to know those arms and legs!

The singer at this concert was 'Charles Powls. How stout and efficient he looked, dragging little Birdigal to the piano'—an unusual procedure when giving a first performance of songs accompanied by the composer. The description of the songs suggests that 'Birdigal' is —. But here any one of our really 'advanced' song writers will fill the bill.

The stout, efficient man began to sing. How different from the accompaniment! The song hit every note just off the solar plexus. . . . Birdigal must have written it in horror of some one calling it 'vocal.' Vocal! Fleur knew how catching the word was; it would run like a measles round the ring, and Birdigal would be no more! Poor Birdigal!

[Both Michael and Fleur, being in the 'ring' turned up dutifully at such concerts, but both secretly liked a 'tune,' and a rhythm that could be danced to.]

Three songs! Powls was wonderful—so loyal! Never one note hit so that it rang out like music!

All the same, we think that Mr. Galsworthy meant to suggest that the voice-part and the accompaniment were of the fashionable misfit type; instead, he gives an impression that Mr. Powls's 'efficiency' was not enough to enable him to sing in tune.

Birdigal was bowing, Michael saying: 'Come out for a while! The next thing's a dud!' Oh! ah! Beethoven. Poor old Beethoven! So out of date—one did *rather* enjoy him!

The best bit of description is in the few lines devoted to the interval:

The corridor, and refectory beyond, were swarming with the restoration movement. Young men and women with faces and heads of lively and distorted character, were exchanging the word 'interesting.' Men of more massive type, resembling sedentary matadors, blocked all circulation.

'Sedentary matadors' is good, and readers who try to 'circulate' at Queen's Hall during the interval will have no difficulty in attaching the label to a dozen or so of *habitués*.

Mr. Galsworthy is considerably off the mark when, later in the book, he says, through Michael:

D'you know, only a hundred and fifty thousand people in this country have ever heard a Beethoven Symphony? How many, do you suppose, think old B. a back number? Five thousand, perhaps, out of forty-two millions. How's that for Emancipation?

The fact is, of course, that several millions out of the forty-two have heard the Fifth, and some hundreds of thousands are acquainted with the Third, Seventh, Eighth, and Ninth. Mr. Galsworthy seems to have overlooked the gramophone, the wireless, the 'Proms,' and numberless other popular orchestral concerts given throughout the country. Even in the cinema one may hear at least a movement of the C minor. And the number of 'emancipated' musicians who regard Beethoven as 'a back number' is more likely to be five hundred than five thousand.

However, little points of this sort do not interfere with our enjoyment of an engrossing picture of post-war conditions in various spheres of life—financial, literary, and artistic. Readers of 'The Forsyte Saga' will be glad to renew acquaintance with Soames and other members of the family, and as 'The White Monkey' ends with Soames becoming a grandfather, there is probably another Forsyte book on the way. So long as Mr. Galsworthy can keep up the form of the 'Saga' and 'The White Monkey' he needn't be in a hurry to stop.

Mr. Herbert Thompson writes asking us to point out an error in his notice of the Norwich Festival. Through an unaccountable slip of the memory he attributed to Norwich the performance of one of Bach's 'Brandenburg' Concertos which he had recently heard elsewhere.

The American musical journals print an amusing exchange of letters between Mr. Ernest Newman (who, readers will remember, is at present acting as guest-critic for the *New York Post*) and Mrs. Harriet Lanier, President of the Society of Friends of Music. Mr. Newman had attended a concert given by the Society, and had pointed out some weak spots. Whereupon Mrs. Lanier:

Dear Mr. Newman:

As you are a stranger in New York, may I draw your attention to the fact that you and Mr. Downes are the only musical critics invited to the Friends of Music concerts, and that these invitation tickets are sent out by my order alone? I regret that you have not been able to come to the two concerts we have given thus far this season. I know you have not been there, because you could not have written of our Bach concert that the orchestra and the chorus frequently had ragged edges, nor of the concert of Sunday last that the orchestra should have had more rehearsals. Our concerts are unique, as there is only one Bodanzky and only one Friends of Music chorus, and the work is finely prepared. I say this advisedly, as it is the opinion of artists—great artists. In pre-war times such concerts were heard in Germany and Austria only. Now, they no longer exist in those countries. It will give us the greatest pleasure to have you at the concerts; but I must beg of you not to allow the office boy to replace you, for we have not invited him. One may like, or not, the work given, but I am sure you will understand that such criticism, utterly without musical understanding, is detrimental to any organization, and when it is, as in this case, not true, it is quite



out of order. Had you heard these concerts I am confident that you would be greatly mortified to have your signature attached to such critiques.—Yours sincerely,  
HARRIET LANIER.

P.S.—Perhaps I had better tell you that I am the president of the Society of the Friends of Music.

We like especially the lady's assumption that E. N. 'could not have written that the orchestra and chorus frequently had ragged edges,' &c. By this time she will have learned that he is prepared to write all that and more if he feels so disposed.

Mr. Newman's reply was as follows :

It is a pleasure to me to hear from Mrs. Lanier at last. Weeks ago—almost as soon as I had set foot in New York—my colleagues informed me that I would have that honour as soon as I had criticised the first concert of the Society of the Friends of Music. I have had to wait till after the second concert, but the pleasure of hearing from Mrs. Lanier is only the greater for having been deferred.  
ERNEST NEWMAN.

On the whole, Mrs. Lanier may think herself let down very lightly. We have known folk on this side far more roughly handled for less cause. We add that as a result of Mrs. Lanier's attitude in this and similar cases the New York music critics as a body have decided to ignore the 'Friends of Music' concerts, which will in future be given the barest of mention as news matter.

In the *Musical Times* for December, 'H. J. K.,' in his notice of Madame Frieda Hempel's concert, mentioned her 'impersonation' of Jenny Lind (which, he rightly said suggested the music-hall rather than the concert-room), and added, 'The opinion of Jenny Lind's family on this impersonation would be interesting to have.' We agree with 'H. J. K.,' and have accordingly obtained it from Jenny Lind's daughter, Mrs. J. Maude, in the shape of extracts from protests addressed to the Press by the family. As long ago as May, 1923, a letter was sent to *The Times* protesting against the Albert Hall placards in which 'Jenny Lind Concert' appeared in large type with Madame Hempel's name below in much smaller. In his report of the concert a few days later *The Times* critic wrote :

In bringing her entertainment to London Madame Hempel may have forgotten that a very vivid recollection survives here of Madame Jenny Lind, not only as a singer . . . Her direct descendants now living in London have some personal cause to resent this appropriation of her name.

In the following November, and again at a later date, Mrs. Maude wrote to Madame Hempel's agents (Messrs. Lionel Powell & Holt) asking them to do their best to induce Madame Hempel to drop the Jenny Lind impersonation. If they tried, it was without success.

In March, 1924, the *Christian Science Monitor* inserted a protest from Mrs. Maude, and in November a notice appeared in the *Daily Telegraph*, *Morning Post*, and *News of the World* to the effect that :

. . . the children and grandchildren of Madame Jenny Lind desire to express their extreme distaste for the exploitation of her name, which has been made in London and elsewhere, without their consent, or consultation of their wishes.

In October, Madame Hempel appealed to readers of the *Evening Standard* and other journals to send to her at the Ritz Hotel any copies they may have of

'the lost songs of Jenny Lind,' whereupon Mrs. Maude wrote pointing out that there were no 'lost songs,' as she possessed all her mother's repertory. On November 19, Colonel Ernest Goldschmidt wrote as follows in the *Morning Post* :

I should be grateful if you would allow me to enter a serious protest against the manner in which an American lady has been making use of the late Madame Jenny Lind's name for purposes of advertisement. I need hardly point out the annoyance and pain that this use of our mother's name has caused her children and descendants in this country. We resent it deeply, and consider it an unwarranted method of courting publicity. Such methods so far as I am aware have never been resorted to in this country . . . Surely feelings of good taste should deter the offender from further use, . . . especially as she must now be aware that her methods cause offence to the descendants of the late Madame Jenny Lind-Goldschmidt.

Various journals commented unfavourably on Madame Hempel's use of Jenny Lind's name and fame. There is nothing like pegging away if you want to make your meaning clear to those who can't or won't understand, and we are glad to see that these protests and comments (extending over a year and-a-half) have at last managed to make Madame Hempel begin to suspect that somehow her 'stunt' is less acceptable on this side of the Atlantic than it is on the other. At all events, she wrote to the *Manchester City News* on December 6 :

SIR,—In less than three weeks my tour will be finished, and next year I am coming back to England as Frieda Hempel—myself. It is the only way I ever wished to come. As for 'the lost songs' of Jenny Lind there are of course none, nor have I ever said that there were any. What I did think was that there might be some forgotten ones. I wished to find out what songs lived longest in the hearts of her listeners. But it is not the dress that matters, and it isn't the songs. Somehow, I have been able to stir into life long-smouldering memories—beautiful, inspiring memories. That has been my great privilege, and my only consolation for submerging my own personality.

If Madame Hempel never wished to come to England save as herself, why did she do so? The above letter, with its reference to 'consolation for submerging my own personality,' strikes us as being mere humb—. But we must not forget our manners. The main point now is that Madame Hempel is to return next year minus the Jenny Lind make-up. This is as it should be, for such delightful singing as hers needs no bush—least of all bush that gives offence.

Although the verdict in the Performing Rights case went against Mr. John Coates, there can be no doubt that the sympathies of public and profession alike were with the singer. We do not propose to discuss the case fully. The Performing Rights Society has undoubtedly done much for the composers who belong to it, and nobody is likely to deny it due credit. But one or two points seem to arise as a result of the suit. First, it is clear the case was one of those in which all the parties lose, no matter what the verdict may be. If such singers as Mr. Coates and Mr. Plunket Greene decide to omit from their programmes songs on which the P.R.S. charges a fee, their repertory is the poorer; as there is no better advertisement for a song than its performance by such singers, their boycott must reduce the sales, and so both composer and publisher are the worse off; and obviously the musical public and the cause

of good music also suffer. There is no department of music in which publicity for the best is more needed than that of songs. As things are now, the scales are heavily weighted against good new songs, since the poor type is not only free from restrictions but is actually subsidised by fees paid to the performer. It seems to us that the P.R.S. might well consider the expediency of waiving the performing fee in the case of singers of eminence. This would be merely an extension of the present policy of sending free copies to such singers. If the price of the song may be waived in certain cases, why not the performing fee as well? Can there be any question as to the result of such a concession being profitable to all parties?

The other point that was made clear by the trial was the anomalous position of the P.R.S. in regard to the copies of the songs bearing no intimation that performers must pay a fee. The onus of discovering whether such a fee is due should not be thrown on the performer. It is no answer to say that the *P.R.S. Gazette* publishes from time to time a list of composers who are members of the Society. Many works by the composers concerned appear in the catalogues of publishers who are not members, and as such works are free the list is no more than a partial guide. Every work on which a performing fee is charged should bear a plain announcement of the fact, and until the P.R.S. adopts this simple and just plan it will alienate a good deal of sympathy and support which it would otherwise receive.

The church organist—especially if he happen to be at a cathedral—is often airily dismissed as one who lives, moves, and has his being in a musical backwater. Yet all but the least observant of critics must have seen that just now a very large proportion of the finest music-making in the London district takes place in the churches, and is almost entirely the result of initiative on the part of the organists. Elsewhere in this issue of the *Musical Times* will be found notices of important events at Westminster Abbey, Southwark Cathedral, St. Alban's, Holborn, and St. Margaret's, Westminster. Recently there was the week's Bach Festival at St. Michael's Cornhill, and at many other lesser-known churches, Free as well as Established, there have been performances (too numerous for more than bare mention) of music that a few years ago could have been heard only at the hands of professional performers in a concert-room. As these church performances are free, save for a collection, they undoubtedly bring fine music to the ears of many who would otherwise be outside its reach. (But we are sorry to hear that the collections too often show that many of those benefited want something for nothing—an attitude that may lead to there being nothing for them to have, for it is obvious that such musical services cannot be run at a loss.) Most important of all, we think, is the fact that many of the works thus given are of a type that can be heard to advantage only in a church. They are out of place in a concert-hall, and, but for the efforts of our leading church musicians, they would be either neglected or heard only under such conditions as would destroy much of their beauty.

We have mentioned these London performances specially because they have lately been so numerous as to call for comment. But much the same good work goes on at many churches and cathedrals in the

provinces. Thus, at York, a few days ago there was a fine performance of Byrd's 'Great' Service; and our columns frequently bear witness to notable enterprises at other places. In the old days, the chief musicians were invariably organists; it is good to see that at the present time the organist is, perhaps more than ever, the best general practitioner and all-rounder in the profession, and therefore one of the chief pillars of the country's musical life.

Last month we drew attention to the use of gramophone records as a means of bringing performers—especially those comparatively unknown—in touch with concert-givers and others with engagements to offer. We are glad to hear from the Imperial Concert Agency (175, Piccadilly, W.1), which took the first steps in the matter, that the results already warrant an extension of the scheme. Arrangements have been made with the Clifphone Company whereby a singer can have a hundred records made, packed, and sent out to that number of concert-givers throughout the country, with a special letter, for the sum of £25. This is about a third of the cost of a recital in a London concert-hall, and there can be little doubt as to its being far and away better value. If we had any doubts they would be dispelled by the extracts from letters received by the Agency, copies of which have been sent to us. These are unanimous as to the practical nature of the idea.

A reader sends us a circular advertising a preparation which, if it does all that is claimed for it, should soon lead to unemployment among teachers of singing. It is called 'Vocalax,' and is

... an Italian preparation, originated in Italy, and now almost universally used and recommended by the various conservatories, schools of singing, and singing masters on the Continent.

The circular tells us that after using it we shall be able to hear ourselves sing, and that when we hear ourselves sing we are not forcing the voice; moreover, 'Vocalax' will give us a 'feeling of lightness in the middle,' and will strengthen the high notes, 'making it easier to blend.' It sounds a bit vague, except as to the 'feeling of lightness in the middle.' It is so long since we experienced that happy condition that we feel disposed to try a bottle, even at the risk of hearing ourselves sing. For the benefit of readers who are interested on vocal rather than equatorial grounds (if we may so express ourselves) we quote further from the circular:

#### WHAT IS SKULL RESONANCE?

That brilliant, free, and resonant tone of the old Italian School.

#### VOCALAX

Will give you the wonderful sensation, SKULL Resonance and Vocal ease. Don't delay, get a bottle of VOCALAX now. It means success to you.

In her 'Singer's Pilgrimage,' Madame Blanche Marchesi speaks of various quack nostrums, among others of 'Italian Water at five shillings a bottle,' on the principle that 'in Italy the voices are good because the water is good: if you drink Italian water...' In fact, Q.E.D. Readers should not attach uncharitable significance to the fact that 'Vocalax' also comes from Italy, and also is sold in five-shillings-worths. We understand that the

Vocalax Company offers various scholarships and prizes to the value of £500 for winners of singing competitions. Thus the first prize is a £250 scholarship, which

... consists of two hundred and fifty lessons in voice production, oratorio, grand opera, acting, and stage deportment from the most celebrated professional teachers and performers in London. Also a number of special coachings from one of our great conductors; twelve tickets for the Promenade and Royal Choral Society concerts, and two concerts or operatic engagements in London.

And so on, down to cash prizes of £5. Particulars of these competitions are to be had only by those who send a coupon to the Company's offices, and, in order to obtain a coupon, one has to buy a five-shilling bottle. So we have decided to wait a bit. Still, if 'Vocalax' really *does* give that feeling of lightness in the middle ...

The number of practical musicians who are also mayors is so small, that when we do happen to hear of one, we like to make a note of him. Mr. John Horrocks, recently elected mayor of Leigh, in Lancashire, has been a musician from boyhood, and is still at it. At Rossall School he was diligent at both pianoforte and organ; he continued his studies after being claimed by the cotton-mill which he now practically owns. For many years he sang in the Hallé Choir; he is one of the guarantors of the Hallé concerts, and is ever ready with help in any musical project, either as performer or patron. During the war period, Mr. Horrocks was so successful an acting-organist at Leigh that he was asked to continue, and thus the town has an organist-mayor. A friend of ours who called on him recently found he had just been reading 'Feste's' article on duet-playing, and as a result the Mayor and his visitor duetted until midnight. If there were more chief magistrates of this sort, what a move there would be in all sorts of local musical activities!

The revival of interest in Handel's operas will take shape at Cambridge shortly, for 'Semele' will be performed, under the conductorship of Dr. Rootham, at the local theatre on the evenings of February 10-14, with a matinée as well on the 14th.

We have received complaints as to the awards made in connection with the British Empire Music Festival. It is pointed out that one of the conditions in the class for orchestral and choral works is that the work must not be longer in duration than twelve to fifteen minutes, yet the prize was given to the composer of a Symphony which had already been publicly performed, and which certainly extends a good deal over the time-limit. We understand that the Symphony is a good one, but rules are rules, and should not lightly be thrown overboard.

Another complaint is that the executive dropped the excellent custom of hiding the identity of competitors under a *nom de plume* until the award is settled. The regulations expressly state that the competitor must endorse the outside wrappers of MSS. with his name and address in block letters. A regulation of this sort is simply an easy way of asking for trouble, and the committee seems likely to get it.

## Music in the Foreign Press

### COUPERIN'S ORGAN MASSES

In the November *Revue Musicale*, André Tessier writes on two Organ Masses by Couperin, first discovered in manuscript by Danjou in 1846.

The manuscript discovered by Danjou is now lost, but a copy which he made is preserved in the library of the Paris Conservatoire. Another old manuscript is preserved at Versailles. These two, and a third, less trustworthy, manuscript were used by Guilman for his publication of the Masses in the 'Archives des Maîtres de Orgue.'

The Versailles manuscript is in the same handwriting as the manuscript of Couperin's Motets, or 'Élévations,' in the same library. It is presumable, therefore, that the two Masses are indeed by Couperin le Grand, and not, as sometimes supposed, by his uncle, François Couperin de Crouilly.

Each consists of twenty-one pieces. Both are fine, and there is a good deal in them that recalls the style of Titelouze, although the music is less forcible, and in some respects immature. Couperin wrote them at the age of twenty-two, viz., at a time when he had not yet quite found himself. Nevertheless, they contain many real beauties, the Offertories especially being worthy of commendation.

### OLD ITALIAN PART-SONGS RE-DISCOVERED

In the *Rivista Musicale Italiana* (December), Ch. van den Borren describes certain musical texts contained in a 15th-century manuscript that belonged to the Strasburg Library. This manuscript was destroyed in 1870, but de Coussemaker had copied part of it, and his copy has now been discovered. It comprises a part-song by Nucella (14th century), 'De bon parole,' and one by Anthonius Clericus Apostolicus, which is described as very beautiful and simple.

### ITALIAN COMPOSERS OF OPERA BUFFA IN LONDON

In the same issue, G. de Sainte-Foix writes:

All the famous Italian composers of opera buffa who came to London (such as Galuppi, Sacchini, Guglielmi, Ciampi) were induced by their English publishers to write trios, quartets, and other instrumental chamber works, for which there was a constant demand. It is a pity that this aspect of their talent—whose revelation is entirely due to their sojourn in England—should so often be ignored. Galuppi's sonatas are instinct with subtle charm. Ciampi's orchestral and organ concertos should be worth knowing; and he is said to have written harpsichord sonatas. None of his works are available in modern editions. Guglielmi's instrumental music is spirited and charming. Latilla's string quartets are worthy of attention. Bertoni, Paisiello, Vento, Cimarosa, have also written instrumental works of real vitality. There are reasons why one should beware of the attributions given to the music published by Walsh and Bremner, some of which are questionable, if not obviously fictitious; but these publishers introduced many true masterpieces.

### LEARNING FROM HAYDN

In the *Zeitschrift für Musik* (November), Dr. Georg Göhler writes:

One-third of to-day's music consists of misunderstood Beethoven, another third of misunderstood Wagner. The warning, 'Away from Wagner!' was uttered long ago; why not warn foolish imitators of

Beethoven? If our composers, instead of trying to outbid Beethoven and Wagner would only strive to sharpen their wits and acquire elasticity by studying Haydn, time would surely show whether there is indeed a new Beethoven among them.

## EASTERN MUSIC

The November *Revue de Musicologie* contains an essay by Marie Thérèse de Lens on Moslem songs from Meknès (Morocco), with examples, and five Hebraic songs noted at Salonica by Eugène Borrel.

## FRESCOBALDI OR NOT FRESCOBALDI?

In the same issue, an editorial note refers to a fugue, published in a current collection of ancient masterpieces, and ascribed to Frescobaldi. Its subject is:



Information as to its authenticity is invited. No edition of Frescobaldi's works known in France contains it, and its style seems to be that of a later period.

## MUSIC PUBLISHING IN GERMANY

In *Musica d'Oggi* (November), Dr. H. R. Fleischmann considers the reasons for the critical situation of the music-publishing trade in Germany:

One of the first was the restriction of exports at the time of the collapse of the mark, under the control of the Aussenhandelsstelle für das Buchgewerbe, whose director, Otto Selke, promptly became the most detested person in Germany. With the reappearance of the gold mark, Selke vanished from the scene; but conditions did not improve. Indeed, prices of German music continued to increase, which was of course not good for trade. Another cause of the trouble is the German publishers' mistrust of contemporary music. Very few works by living composers are being published in Germany. A third cause is that few opportunities are afforded to perform new works—which naturally affects sales very unfavourably.

M.-D. CALVOCORESSI.

## The Musician's Bookshelf

'The New Encyclopædia of Music and Musicians.'  
Edited by Waldo Selden Pratt.

[Macmillan, 31s. 6d.]

'Black's Dictionary of Music and Musicians.'  
By L. J. de Bekker.

[A. &amp; C. Black, 21s.]

Hard on the heels of the Dent Dictionary come two more fat volumes. With the new 'Grove' well on the way, the musician will soon be up to the neck in information. The first of the two books under notice is in three parts—(a) Definitions and Descriptions, with an Appendix of Bibliographical Notes; (b) Biographies, and an Appendix of Persons before 1700; and (c) Places, Institutions, and Organizations, to which is added an appendix dealing with operas and oratorios produced since 1900. The volume contains nearly a thousand pages. It is comprehensive rather than exhaustive. As the Editor points out, it contains more than twice as many names as are in the original volume of 'Grove'; but there is nothing in the shape of the lengthy monographs of great composers that make

'Grove' so valuable. The principle of condensation adopted makes it impossible to treat anything with great fullness, and amends are made by referring the reader to such articles in 'Grove' as will carry on the argument. There are no music-type illustrations, but room is found for some full-page portraits, the best of the bunch being an excellent reproduction of Mr. Lambert's photograph of Vaughan Williams. Within its self-imposed limitations this is a valuable work of reference. But one of these limitations is so serious as to call for complaint. In order to make room for the biographies of some nobodies of recent times, a good many somebodies who had the misfortune to be born before 1700 have been given the barest of reference. Print and style are clear, and the convenience of the reader seems to have been considered in every way.

One has to qualify praise in speaking of the Black Dictionary. At a first glance so many inaccuracies show themselves that one loses confidence—a fatal thing concerning a book of reference. Much of the biographical side of the work seems to have been reproduced from an earlier publication, with too little revision. There is uncritical hyperbole at times. Thus, the Beethoven article opens (my italics):

... composed nine great Symphonies [nine, true; but are they all great?], unsurpassed Sonatas for pianoforte, and established himself *for all time* as the world's greatest master of absolute music. He composed in every form known in his time, often expanding, sometimes modifying, always improving, never inventing . . . assuming no pose of mysticism, stooping to such programme music as a battle piece, elevating that form to the highest pinnacle in the 'Pastoral' Symphony. . . He stands alone to-day—a sun in the musical firmament wherein other composers are the stars, the planets, the comets, if you will—or merely the satellites.

The thought of Bach, Wagner, and Mozart being mere satellites to the Beethovenian sun was prevalent fifty years ago: we don't think that way now—not so much because we admire Beethoven less, as that we understand and know the others more. At the moment of Beethoven's highest fame Bach was practically forgotten, and Wagner was derided—chiefly on the ground that he couldn't write tunes! One is sorry to speak disparagingly of a costly work of over seven hundred pages, but there is no help for it. The compilation of a work of the kind is a big job, even for a large committee of experts: both M. de Bekker and his publishers seem to have taken their task far too lightly. In its glowing red cover the volume makes a handsome show, but in books of reference, even more than in human beings, handsome is that handsome does. H. G.

'These Eventful Years: The 20th Century in the Making. Being the Dramatic Story of all that has Happened throughout the World during the most momentous Period in all History.' Two vols.

[Encyclopædia Britannica Co., 50s.]

The article on music in this pretentious compilation is by an American journalist, Mr. Henry Theophilus Finck. There is a strong American flavour about the whole work (note the title itself)—strange in an offshoot of the 'Encyclopædia Britannica.'

Mr. Finck has five and a-half pages out of some fourteen hundred, and we are bound to say we think he wastes most of these. We think Mr. Finck



must be a very naive gentleman indeed, when we read such a phrase as '... Liszt's great improvement on the artificial symphony in four unconnected movements.' He writes detestable English—*e.g.*, Schönberg 'is a tremendously clever composer, and he uses his terrific technical skill to rub salt into aural wounds made by hideous clashes of sounds excogitated with diabolical, Apache-like cunning.' One need not be a Schönbergian to declare that Schönberg has never written anything so hideous as that. And Mr. Finck goes on: 'This is not a rhetorical exaggeration. It is literally true.' O Encyclopædia! O Britannica!

Mr. Finck is scandalised by 'a group of 20th-century Italian composers—Casella, Malipiero, Pizzetti, Respighi, Pratella, Tommasini.' But, happily for Mr. Finck, 'Puccini has come to the rescue with his delightfully melodious operas.'

The great musical event in Great Britain in the 20th century has, it seems, been the discovery that Grieg was of Scottish origin—'a fine feather in the British cap.' Mr. Finck has a superstition for Grieg—on whom, if he only knew it, the shades of oblivion are already falling. Mr. Finck names a number of composers who were 'strongly influenced' by Grieg—Percy Grainger, Frederick Delius, Eugène d'Albert, and, in Paris, César Franck, with MacDowell in America.

Marvel awhile, O ye peoples, at the critical penetration behind that discovery! The conglomeration of names speaks in itself for a lack of a sense of values. Delius and Franck sandwiched thus between nobodies!

It is, then, not surprising that this musical contributor to 'the dramatic story of all,' &c., should not know how to spell the names of Vaughan Williams and Eugène Goossens ('Goossens'). This airy Yankee sums up 20th-century English music for the benefit of the Encyclopædia Britannica Co. thus: 'Such recent composers as Von Holst, Vaughn Williams, Arnold Bax, Frank Bridge, as well as Sir Edward Elgar, have been surprisingly conservative, especially in their copying of German symphonic models, which are out of date.'

On the transatlantic music of the period Mr. Finck is no doubt more authoritative. He tells us that MacDowell's influence among young Americans still prevails, and that 'the real jazz band is made up chiefly of saxophones, although cornets and trombones are not excluded.'

This curious article is illustrated with portraits of nine 'music-makers of our times'—another queer group. The selection is: Debussy, Puccini, MacDowell, Rachmaninov, Kreisler, Sir Henry Wood, Madame Jeritza (an Austrian operatic soprano), Caruso, and Sir Edward Elgar.

Neighbouring articles deal with painting, by Clive Bell, and poetry, by J. G. Fletcher (who is enthusiastic about the epics of Herr Spitteler). The years are eventful, indeed, which reduce the 'Encyclopædia Britannica' to retailing this kind of thing.

'Breathing for Voice Production.' By H. H. Hulbert.  
[Novello, 3s.]

Teachers of singing, and others, will be glad to know that Chapter viii. of Dr. Hulbert's exhaustive and scholarly work 'Eurhythm: Thought in Action' (which is 'Breathing and Voice Production' re-written and brought up-to-date) has now

been issued as a separate treatise. It includes: (1) A simplified account of the breathing apparatus (anatomy) and how it works (physiology); (2) A more detailed account of the action of the chief muscles engaged in breathing—the Intercostals, the Diaphragm, and the Abdominal Muscles; (3) The Lateral-Costal method of Breathing and the control of Expiration; (4) Different types of Breathing and their effect upon the voice, the health, and the figure; (5) The Power of Sentiment and Artistry in the training of the voice; (6) Breathing exercises for the voice and health.

A feature of the work is the importance attached by the author to the action of the abdominal muscles in breathing:

Much has been written and taught about the effect of the movement of the chest upon the shape of the abdomen, but little has been said about the effect of abdominal movement upon the shape of the chest. The abdominal muscles are voluntary muscles, and abdominal movements can be made to become quite subservient to the will. By these movements the shape of the chest, and consequently the action of the lungs, can be controlled.

After explaining some simple movements by means of which the action of the abdominal muscles can be easily understood, and quoting from Quain's description of the action of these muscles and of the muscles of respiration, he continues:

It seems quite clear from this description that the abdominal muscles have many and varied functions to perform, and that they accordingly merit much more attention than the majority of people seem inclined to bestow upon them. From a health point of view they certainly rank amongst the most important muscles of the body, and yet they are the most neglected.

A close examination of their functions follows, and it is shown how they assist inspiration in the form of breathing called 'lateral-costal.' The author maintains that this is the explanation of the method used by the old Italian school. He also claims that, so far as he is aware, the scientific explanation given by him is original, as are also the hygienic and vocal arguments in its favour, as opposed to those advanced in support of the abdominal system introduced into this country by Mandl, in 1855.

Concerning collar-bone breathing, in which 'the work of the diaphragm is reduced to a minimum, and effort both in breathing-in and breathing-out reaches its maximum,' we read that

... unfortunately this form of breathing, which cannot be commended from any point of view, is that universally taught in the form of physical education that is now in vogue. It has a baneful effect upon vocal tone, making it harsh, piercing, and very unmusical. If it is bad for tone in voice, it is bad also for tone in health.

Following a description of different methods of breathing, interesting tables are given, illustrating the effect of these different types on (1) the breathing and voice; (2) hygiene, vocal and general; (3) figure and poise.

Much valuable advice will be found on the use of breathing exercises. The author issues a warning concerning the practice of so-called deep-breathing exercises:

In singing and dramatic speaking long breaths are used, but short and medium breaths are equally necessary. In teaching breathing for voice it is necessary to take this into consideration, and to teach medium and short breathing. By practising the breathing of medium and short breaths, elasticity



and control of the chest-walls are much more easily acquired, whilst the taking of long breaths (often called deep-breathing) is frequently the cause of strain and rigidity, both of which mean loss of respiratory potentiality: the term 'deep breathing' is answerable for much damage to the voice and health. The crude, forcible methods too often adopted for breathing exercises are useless for and even harmful to the voice. . . . Short and medium artistic breathing exercises will enable the student to take artistic long breaths when required.

And again :

Students when learning to do voice exercises usually take in too much air for the vocal phrase, and instead of releasing the superabundance at the end of the phrase, they add more still, for the next phrase, and so on, until the absolute discomfort of the strained chest makes them release in quite a forcible manner. This is, of course, directly opposed to all the laws of artistic movement.

The book, which is illustrated by numerous diagrams, includes at the end a number of national tunes for use in accompanying a group of nine of the exercises arranged to follow each other without a break.

G. G.

'Dargomijsky. Autobiography, Correspondence, and Recollections of Contemporaries.' Edited by N. Findeisen.

[Petrograd, 1922.]

Dargomijsky is, after Glinka, the least known in Western countries of the great Russian composers of the 19th century. The very fact that his fellow countrymen admire him almost as much as they admire Glinka ought to arouse in us a desire to know more of his music. And an additional reason for being interested in him is that he is the only composer whose ideas exercised a real influence on Moussorgsky's.

Prof. N. Findeisen, to whom students of the history of Russian music already owed, among many other things, a useful biography of Dargomijsky (1904), has grouped in this volume the composer's autobiography, all his correspondence, and passages referring to him that occur in the memoirs of various contemporaries. Like most Russian composers, Dargomijsky was a good letter writer, and his correspondence is replete with interesting facts, views, and references to other people's sayings and doings. The passage in the autobiography referring to his own education is particularly worthy of notice.

Glinka, it should be remembered, had found himself compelled to go abroad for instruction. He brought back from Berlin half-a-dozen notebooks in which he had jotted down the principles of counterpoint and orchestration imparted by Dehn, his teacher at Berlin. He lent these notebooks to Dargomijsky, and the two composers jointly devoted as much time as they could to playing and reading music by Beethoven and Mendelssohn. This was all the theoretical instruction Dargomijsky ever had. Until a school of music was founded—which was much later—there was at Petrograd, and, indeed, throughout Russia, a dearth of books on musical theory and an even greater dearth of instructors. The best that composers wishing to learn their craft could do was to pool their experience and resources and information. This was what the younger men did later, Balakirev becoming their leader and teacher. Rimsky-Korsakov, one of

Balakirev's first pupils, has expressed himself in a bitter, carping, and not always justifiable manner on Balakirev's influence and teachings. Under the existing circumstances the wonder is, not that Balakirev should have been able to do so little, but that he should have been able to do so much. Of this, however, neither Korsakov nor the translator of his Memoirs have thought fit to remind readers.

M.-D. C.

'The Mechanism of the Cochlea.' By George Wilkinson and Albert A. Gray.

[Macmillan.]

The musician as an artist has strictly no concern with acoustics; but as a practical, intelligent being, he is naturally interested in everything that concerns his art.

As regards the science of acoustics, he is probably familiar with his 'Helmholtz,' and most likely has on his shelves that excellent treatise on physical acoustics, by Dr. Barton, of Nottingham. But if he wishes to keep abreast with modern physiological work, the controversial nature of the publications of these later years is somewhat discouraging. There appears a need for the clear statement of the resonance principle of hearing in the light of modern physiology, together with a consideration of alternative views, and this is to be found in a very readable book, 'The Mechanism of the Cochlea.'

Dr. A. Gray is well-known for his studies in comparative anatomy, and in Dr. Wilkinson we find an expositor of lucidity whose ingenious working model of the Cochlea—a veritable triumph of experimental skill—will surely command the admiration of all who revel in a good piece of work.

This book worthily combines the spirit and literary charm of Helmholtz, and as such may be commended to musicians.

J. L. D.

'Gustav Mahler-Briefe (1879-1911).' Collected and published by Alma Maria Mahler.

[Berlin : P. Zsolnay, 1924.]

This collected correspondence covering practically the whole of Mahler's life-time will prove most valuable to the student of the composer's biography and individuality. I do not think that many readers will care to keep it to hand, and revert to it for its own sake. Human touches are not lacking, but one misses the thousand sidelights which are naturally expected on people and events, especially on Mahler's outlook on other people's music. Practically the whole of the correspondence refers to himself and to everyday matters. One wonders whether Mahler was actually so self-centred as appears from this book, or whether he was simply a man who restricted his letter-writing to essentials, except for occasional self-revelatory outbursts. No letter to his wife is included in the collection.

M.-D. C.

Mr. William Stone has been presented with a gold watch on his retirement from the conductorship of Weymouth Choral Society, a post he has held for twenty-five years. His daughter, Miss Stone, was handed a cheque in recognition of her services as accompanist.

## New Music

OXFORD UNIVERSITY PRESS

A big batch of new songs from this house is notable above all for some by Peter Warlock. There are several Warlocks. Thus, there is the Warlock who suddenly shook us up a few years ago with the issue of a series of songs that were at once seen to be among the very best produced in modern times. They had tune, delightful accompaniments, a scrupulous choice of text, and, above all, life, gusto, beans—call it what you will, it is the quality that so much otherwise first-rate music died through lacking. Since that day other Warlocks have become prominent. One of them is unduly fond of uncouthness, apparently for its own sake; another has given us such delicate and subtle things as 'Sleep'; yet another is a media-valist; and, finally, there is the ordinary clever modern composer with the easy trick of writing a simple voice-part and stretching it on the rack of a pianoforte solo that has only the remotest harmonic connection with it. Probably nobody likes all these Warlocks, and I venture to think that the first is still not only the most popular but also the best and most original. Fortunately he is still busy, as is seen by several of these new songs. 'Sweet-and-twenty' is a delightful setting of 'O mistress mine,' with a tune that sings itself and a rhythm that floats (a misprint is in bar 4 of the second page; the quaver in the bass should be A, not G). Two songs more difficult but no less beautiful are 'Autumn Twilight' (Arthur Symons) and 'Consider' (Ford Madox Ford). A good accompanist is needed here, especially in the latter. 'Twelve Oxen' is for baritone and chorus, in unison, save for three bars of two-part writing. This is a tune, straightforward affair, as befits the folk-song text. 'Tyrley Tyrlow' is already known in its choral form; the solo version is for medium voice, and is an engaging setting of the old carol. There is also a second album of 'Peterisms,' three in number—'Roister Doister,' 'Spring' (the well-known words of Nash), and 'Lusty Juventus' (the poem from Wever, 1555). Here we see three aspects of Warlock's art. In the first he is uncouth. True, the words ('I mun be married a Sunday') call for rough, boisterous humour, but I see no point in some of the hideously ugly and far-fetched stacks of notes (the tune is reminiscent of some of the round games of youth, especially of 'Nuts in May'). The direction at the beginning is 'Rumbustiously'—surely the first time of using! 'Spring' is a charming setting, with bird-calls subtly suggested in the pianoforte part, instead of being thrown at our heads in the usual way; the pianoforte part of 'Lusty Juventus' is a joy. Like that of 'Sleep' noticed last month it is polyphonic, with a texture that suggests a chamber music combination. Its diatonic harmony is refreshing and full of interest. Without a doubt Warlock has no superior among song-composers of to-day, but I wish his publishers would not advertise him as 'The Prince of Song Writers.' There is already a 'Waltz King,' and I seem to have heard of several potentates in the jazz field. Such titles should be left to them. And I don't like Mr. Warlock issuing sets of songs under the title, 'Peterisms.' The label has the defect of conveying nothing; it is even misleading, for the first set of 'Peterisms' consisted of nursery rhymes, and I opened this new set with no

expectation of finding three full-sized songs. A composer of Warlock's calibre can get our interest without japes and eccentricities.

'A Shropshire Lad' still draws composers like a magnet. E. J. Moeran has set four of the poems, and issued them as a cycle under the title 'Ludlow Town.' The four are: 'When smoke stood up from Ludlow,' 'Farewell to barn and stack and tree,' 'Say, lad, have you things to do?' and 'The lads in their hundreds.' Mr. Moeran need not fear the inevitable comparison between this cycle and previous 'Shropshire Lad' essays. It stands well even beside 'On Wenlock Edge,' though it may make a less immediate appeal. I can spare space for the mention of only one of the admirable qualities it shows, and I choose the one that is least often shown by song composers to-day, especially the young ones. Mr. Moeran has acquired thus early the knowledge of what to leave out. There are several pages—especially in 'The lads in their hundreds'—where the accompaniment suggests Stanford in its successful reliance on a few detached chords. But when the text demands the setting up of a background full of colour and suggestion, he can do it as clinchingly as anybody. See, as two widely different examples, the pianoforte part of the grisly 'Farewell to barn,' and the subtleties and simplicities of that in 'When smoke stood up.' Baritones who are also musicians, and who have a liking for the grey and earthy melancholy of 'A Shropshire Lad,' should make a note of 'Ludlow Town.' It places Mr. Moeran at once among the pick of our song-writers. (But I hope his publishers will not advertise him as such, *d la* Warlock.)

Seven of the songs in this parcel are by Norman Peterkin—'I heard a piper piping,' 'The Galliass,' 'She's me forgot,' 'The garden of bamboos,' 'I love the din of beating drums,' 'Advice to girls,' and 'Song of Asano.' I am sorry to be unable to join those who see in Mr. Peterkin one of our hopes in the song field. There is a sense of effort about most of the music in these settings—too many crawling discords, and too little real impetus in melody and rhythm.

W. G. Whittaker's 'Bog Love' is a starkly diatonic and striking setting of an Irish song that starts as if it were going to be amusing, and turns out after all to be poignant. But Dr. Whittaker perhaps carries economy to extremes in the pair of little songs, 'Stay in town' and 'Spring' (the Poet Laureate's 'Spring goeth all in white'). In a pair of Blake songs under one cover, by Hubert J. Foss—'As I walked forth' and 'Infant Joy'—there is real charm and tenderness, with a skilful use of folk-song idiom both in tune and rhythm. And every note in the pianoforte part is necessary—a rare virtue in modern songs.

Two good additions have been made to the series of solos from Maurice Greene's anthems, edited by Stanley Roper—'O give me the comfort' and 'My lips shall speak the praise,' the latter a capital florid song of the Purcellian type.

### CURWEN EDITION

The outstanding songs in this month's parcel are the half-dozen extracted from 'Hugh the Drover.' They are 'Here on my throne,' 'Gaily I go to die,' 'Sweet little linnet,' 'Alone and friendless,' 'Hugh's Song of the road,' and 'Life must be full of care,'—the last-named beautiful in its simplicity and

tenderness. There are also a couple of albums, one containing two duets, 'Ah! love, I've found you' and 'Hugh, my lover'; and the other the rousing Showman's songs with chorus, 'Cold blows the wind on Cotsall,' and 'The devil and Bonyparty.' The opera is so well known to many through its performances and gramophone records, that there is no need to dwell on the excellence of these extracts.

Similarly, no more than mention is needed of four more songs from Armstrong Gibbs's 'Midsummer Madness'—'Neglected moon,' 'The rejected lover,' 'Arrogant poppies,' and 'Chains of love.'

Of the remaining songs from this house, I am most struck by Owen Mase's 'A Welcome,' a beautiful little song in which five-four time, diatonic harmony, and a severe economy of notes, are combined in the most natural of manners. In its delicacy and directness it reminds one of the best examples of the Lutenist school. In Gretchaninoff's 'The little green house,' and Felix White's 'Bridal Song' the rather ordinary character of the thematic material is not compensated by the ingenuities of the pianoforte part. Dennis Arundell's setting of A. P. Herbert's 'The Sailor' ought to be very funny, but somehow isn't, despite the humorous directions. 'With a longshore lilt,' 'Lurchingly,' &c. Mr. Arundell must learn to joke w' less deafculty.

V. Sackville West's verses, 'The Persian Coat,' don't seem to call for setting, but, granted the need for music, Gordon Bryan's is as neatly appropriate as can be wished for. The accompaniment is for harp or pianoforte.

#### VARIOUS

'A Sussex Alphabet' (vol. ii.), is a song-cycle 'for children and grown-ups,' in which Eleanor Farjeon's neatly-turned verses dealing with that delectable shire are attractively set by Harry Farjeon (Joseph Williams). Arthur Sandford's 'In beauty moulded,' though in a series entitled 'Modern Songs,' is too deliberately in the manner of Purcell—a good imitation, but we want composers to express themselves naturally (Joseph Williams). Percy Judd's 'Song of Autumn' is a dolorous setting of Shelley's 'The warm sun is failing, the bleak wind is wailing. . . The chill rain is falling. The nipp'd worm is crawling,' &c. Ugh! Autumn has other aspects better worth singing about. His 'Song of Winter' takes a more cheerful text—'When icicles hang.' There is plenty of life in the music, but it is rather oversophisticated and difficult (Boosey). Victor Merriman's album of three songs (Paterons) shows more ambition than skill. A footnote tells us that the first of the set—'The Fountain'—gained the first prize in composition at Glasgow and Nottingham Competition Festivals. It shows promise, but like its companions it contains passages that reveal the prentice hand. Mr. Merriman's next step should be the study of writing pianoforte accompaniments.

H. G.

#### NEW MUSIC FOR STRINGS

The most important publication of the month in respect to string music is undoubtedly Julius Harrison's 'Prelude-Music Quintet' for two violins, viola, violoncello, and harp (Curwen). The harp part may be played on the pianoforte—not, however, without some loss of colour and general balance of tone. It is a well-written work and of a more individual character than is usual with Harrison, and

this, to my thinking, is its most important and promising feature. A musician who has had the advantage of wide experience in conducting, can easily enough turn his hand to composition with some credit. But unless his music has distinctive features, it can never rise above the *pièce d'occasion*—the sort of thing which is easily applauded and still more easily forgotten. Of course individuality is a very elusive thing. We may say of it, as of style, that it is 'the man.' That sounds convincing, and indeed almost obvious. But the definition does not take us very far. Wagner's music, intensely individual, does not in the least reflect qualities which were characteristic of the man, nor does the evanescent art of Debussy give us the slightest indication of the shrewd, business-like instincts of its creator. A clearer and truer definition might suggest close kinship between individuality and sincerity. If you have the courage to be ardent in an age which worships cold formality, you may be accused of practising the trick of singularity, but if the choice is the outcome of conviction you will also be sincere. Mr. Harrison in this Quintet gives the impression now and again of being moved to composition not so much by the desire to vie with other gifted people, but by some deeper feeling. This is the reason why some of us will place the Quintet well above the average work of the day.

Malcolm Davidson's 'The Day's Work,' for violin and pianoforte (Curwen), has the merits and the demerits of good musicianship, for even musicianship—the instinct that draws one to music and makes him note with ease and sympathy the working of musical art—has its drawbacks. It kindles an ambition (wholly praiseworthy in the student) to show what we can do, to show that we are not a whit less dexterous than the men who are 'in the swim.' Mr. Davidson's Suite consists of three 'sketches' of which the first depicts 'Morning on the hills'; the second, 'The Siesta Hour'; the third, 'A Travelling Circus.' The plan shows a certain ingenuity, and the same may be said of the music. When, however, we consider the effect the work produces on ourselves, we find that not all these good intentions hit the mark, and that with much that is pleasant and attractive there is something the interest of which might be described as academic were it not that the composer boldly proclaims his complete emancipation from academic rules.

More limited in scope and far less ambitious are Adolph Mann's 'Spanish Serenade' (Bosworth) and Felix White's 'Sweet Thoughts in a Dream' (Curwen)—both for violin and pianoforte. The Serenade is perhaps the more melodious of the two, and is also easier. But while 'Sweet Thoughts' are certainly very sweet, the 'Spanish Serenade' could easily be still more Spanish.

Messrs. Augener have sent us a group of pieces for violoncello and pianoforte by P. Spencer Palmer (Sarabande, Bagatelle, Legend), of moderate difficulty, obviously meant for the student, and good enough of their kind. Adam Carse's 'Fiddle Tune' (same publishers) for violin and pianoforte, however, fulfils the requirements of the student-piece even better. The violin part does not go beyond the third position, yet it gives many an opportunity for the application of valuable lessons in phrasing, bowing, &c. The most important work on this publisher's list is Tivadar Nachez's violin arrangement of Bach's six Suites for violoncello solo. It would be idle to pretend that these equal in importance the

Violin Sonatas. A brilliant piece like the Prelude of the last Sonata, the monumental Chaconne, the Gavotte in E, find no parallel in the various numbers composing the 'Cello Suites. And if there is to be a boom in Bach, other pieces will claim priority. In the whole Bach repertory there is nothing lovelier than the Adagio which Richter used to incorporate in one of the 'Brandenburg' Concertos. Yet, although with its introductory Prelude it makes a splendid solo, modern violinists have ignored it completely so far. But we cannot have too much Bach. The importance of the Sonatas for the student cannot be over-rated. Nothing else exists to take their place, for nothing else leads with such certain steps to the acquisition of firmness of bowing, of fingers, and of a solid style. The 'Cello Suites, now ably arranged, may well serve as a sort of 'Paralipomena' to the great Sonatas.

A new Kreisler arrangement is always welcome, and the 'Midnight Bells' (Bosworth), a Viennese melody from 'The Opera Ball' of R. Heuberger, carries on worthily the tradition of 'Rosmarin' and the other vales adapted by Fritz Kreisler with the love of a true Viennese and the knowledge of the past master. Mabel Brittain's 'Dreams' (Bosworth) and Chaminade's 'Les Sylvains' (Enoch)—both for pianoforte and violin—are easy, melodious, and rather undistinguished. B. V.

#### CHURCH MUSIC

Some recent issues of polyphonic Church music contain several numbers of outstanding merit. Three Motets published by Chester—Latin text only—are edited by H. B. Collins. 'Ave Regina,' by Peter Phillips ('Cantiones Sacrae,' Antwerp, 1612), is for five voices (S.S.A.T.B.). Its difficulties are not great, and a well-trained choir could easily make it effective. William Byrd's 'Christus resurgens ex mortuis' is a Motet for Easter on the Plainsong ('Gradualia, Liber Primus,' London, 1610). It is for four voices, but an additional part for 1st tenor has been arranged by the editor to strengthen the low notes of the alto. The 2nd tenors (or baritones) sing the plainsong. Byrd has treated his subject expressively, and the music throughout, from the striking opening theme (to the words 'ex mortuis') to the joyful 'Alleluias' which conclude the work, is full of impressive touches. The same composer's Motet 'Tu es Pastor Ovium,' in honour of St. Peter ('Gradualia, Liber secundus,' London, 1610), is for six voices (S.S.A.T.B.B.). It is a stately work, and calls for strong, massive treatment.

John Taverner's Mass for four voices, 'The Western Wynde' (Chester), has been edited and arranged for liturgical use (Latin text) by H. B. Collins. A short preface supplies some interesting comments on the work and its composer, who died some time between 1543 and 1553. Palestrina's first book of Masses, it is worth while recalling, appeared in 1554. Of the beautiful melody on which the Mass is founded nothing seems to be known. In tonality it belongs to the first mode transposed. The editor points out that the Mass itself is a very early example of the Variation form; the variations, however, are entirely in the different counterpoints. The melody itself remains almost unchanged throughout, appearing either in the treble, tenor, or bass, but never in the alto, the only rhythmical change being that it occasionally

occurs in triple time. The work contains some masterly counterpoint, and the treatment is in more than one place remarkable. The editor justly refers to 'the wonderful *Crucifixus*' and to the ascending scale-passage for the basses in the *Sanctus* which occurs five times in succession, after the manner of a ground bass. Some beautifully expressive writing occurs also in the *Agnus Dei*, which, by the way, in company with the *Sanctus* and *Benedictus*, has had to be considerably shortened to render the work suitable for modern liturgical use.

From Novello's come three other works of the same school. Palestrina's Motet, 'Adoremus te,' is for two sopranos, alto, and tenor. It is edited by C. Hylton Stewart, and an English version accompanies the Latin text. It is a quiet, devotional little work which could be undertaken with advantage by choirs unable to tackle more elaborate settings. The same composer's Motet, 'Exaltabo te, Domine,' edited, with Latin text, by H. Elliot Button, is for five voices (S.S.A.T.B.). It is a joyous work, with strong, flowing counterpoint of a straightforward type. Its chief difficulty lies in the wide range of the voices. Basses must be prepared to sing occasional top F's, the tenor part frequently extends upwards to A, while the altos on a low F are sometimes singing the lowest part. Choirs in a position to treat this point with indifference will enjoy singing this motet. The remaining Novello issue is perhaps the gem of all the works so far considered. This is the Motet, 'O bone Jesu' (O Blessed Jesu), by William Child (1606-97). It is for S.A.T.B., with organ accompaniment, and is edited, with Latin and English words, by H. G. Ley. It is a wonderfully expressive little work, both as regards harmonic and melodic treatment. The opening phrase is arresting. Over a sustained chord of E minor on the organ (*pp*) to the words 'O Blessed Jesu' the tenor sings to the rhythm



the notes B, C, D, B, B. This expressive drop in the melody is beautifully treated in the succeeding phrase, where the trebles—with the altos a third below—rise stepwise from G to B over a chord of C on the organ and then drop to F $\sharp$  in the next bar over a chord of B. Another expressive touch is the drop of a diminished 4th at the words 'O Jesu,' where, e.g., the altos sing G, D $\sharp$ , D $\sharp$ , followed a few bars later by the treble D, A $\sharp$ , A $\sharp$ . Much of the writing is harmonic in style. The few brief passages of contrapuntal writing are no less expressive than the rest of the work; incidentally, they bring about some effective examples of the augmented triad in various positions. Technically, the music is not difficult. All it requires is beautiful singing.

One other polyphonic work must be briefly noticed. This is a 'Tantum Ergo' by Tomas Luis de Victoria (1540-1603), arranged for men's voices (T.T.B.B.), by Howard Hinnners, and with Latin text supplemented by English words by Albert Parker Fitch (H. W. Gray Co.). The plainchant appears in turn in the three lower parts. It is not difficult, there being little in the way of contrapuntal writing, and in this arrangement should be easily effective.

Of a small group of modern works for unaccompanied singing, Cecil Forsyth's setting of the Lord's Prayer for S.A.T.B. (H. W. Gray Co.) appeals by its

(Continued on page 53.)



# For He is good

FROM "IT CAME EVEN TO PASS"

2 Chronicles v. 13

Music by Rev. Sir F. A. GORE OUSELEY

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

ORGAN

$\text{♩} = 96$

*mf* *(dim.)*

*Ped.*

CHORUS

*p* *(cres.)* *(mf)*

For He is good, for . . . He is good; for His mer - cy en - du - reth for

*p* *(cres.)* *(mf)*

For He is good, for He is good; for His mer - cy en - du - reth for

*p* *(cres.)* *(mf)*

For He is good, for He . . . is good; for His mer - cy en - du - reth for

*p* *(cres.)* *(mf)*

For He is good, for He is good; for His mer - cy en - du - reth for

*p* *senza Org. ad lib. (cres.)* *(mf)*

## FOR HE IS GOOD

January 1, 1925

(p) (cres.) (mf)  
 ev - er : For He is good, for He is good ; for His  
 ev - er : For He is good, for He is good ; for His  
 ev - er : For He is good, for He is good ; for His  
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 Org. (p) (cres.) (mf)  
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 mf (dim.)  
 Ped.

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 (p) (cres.) (mf)

## FOR HE IS GOOD

January 1, 1925

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*cres.*  
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- du - reth for ev - - er; For . . . He is good, for He is  
*cres.*  
- du - reth for ev - - er; . . . For He is good, . . . for He . . . is  
*cres.*  
- du - reth for ev - - er; For He is good, . . . for He is

*cres.*

*f*  
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For He is good: . . . for His mer - cy en -

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For He is good: . . . for His mer - cy en -

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(Continued from page 48)

simple and devotional character. Sung by a good choir it should be impressive. An imposing effect by very simple means is obtained in the closing bars. An interesting contrast in style is provided in Harry Farjeon's setting for three female voices of 'Salvator Mundi' (Novello), with English words after Victor Hugo by L. Cranmer-Blyng. In this—slight and brief though it be—the composer's harmonic methods make no inconsiderable demands on the singers if his intentions are to be fully realised. The average Church choir will find itself on familiar ground in dealing with C. Lee Williams's short anthem, 'He is a Father of the fatherless' (Novello). This was written for this year's Three Choirs Festival of Gloucester, Worcester, and Hereford. Attractively written in a straightforward style, it presents few difficulties. A short anthem for S.A.T.B., 'O hearken thou,' by Cyril Jenkins (Paxton), while quite simple, contains some interesting touches and should prove effective.

Choirs on the look-out for good, strong unison settings of the Canticles should note some of the latest issues of the Oxford Church Music Series, under the general editorship of W. G. Whittaker (Oxford University Press). These all reach a high level of excellence. Settings of the Evening Canticles are contributed by George Dyson (C minor) and Charles Macpherson (C major). The former composer is also responsible for a setting in C of the Te Deum and Benedictus. Lastly, H. G. Ley has written some highly effective music for the Te Deum for unison singing and school festivals, a feature of which is the fine organ part on three staves. Optional descants are also provided, and it should be noted that a vocal edition is issued separately.

W. A. Roberts has written an admirable shortened and simple setting of the Benedicite omnia Opera Stainer & Bell). It is in chant form, and in the key of C.

Recent numbers of the S.P.C.K. Church Music Series include two settings of the Evening Canticles by the Rev. Christopher Thompson to various Gregorian tones with faux-bourdon harmonies. They are very simple, and the vocal harmony throughout is so constructed that it may be sung either in faux-bourdon (four parts, unaccompanied) or in descant the upper part and plainsong only). In the second of these settings (No. 30) something has gone wrong with the harmony in the last bar but one: the impossible F in the bass should be corrected by B.

An attractive little carol, 'The Christ-Child,' by George Rathbone, is issued by Novello as a unison song. Under the same cover appears a simple unison song by Alec Rowley, and other brief items. In the same publishers' School Song Series appears a short Morning Anthem for boys' voices, 'Awake, my soul,' with music by Charles Macpherson, in Tonic Sol-fa. The Staff notation edition appears in Novello's Chorister Series of Church Music.

Two Carols for Christmas, by Arthur H. Brown (Oxford University Press), include under one cover a happy setting of 'There dwelt in old Judaea,' the well-known 'When Christ was born of Mary free,' and the equally well-known evening hymn 'The day is past and over' ('St. Anatolius'). Finally, under one cover may be obtained from Curwen's Two Christmas Faux-bourbons, written by Martin Shaw to the well-known 'O come, all ye faithful' and 'Christians, awake' (Wainwright's popular tune).

G. G.

## EASY PIANOFORTE MUSIC

Three capital albums of pieces published by Forsyth should prove welcome to young players. 'Welsh Melodies,' arranged by Cyril Jenkins, would suit pupils in the elementary stage. They are twelve in number, and are fully fingered; indeed, in this respect, perhaps too little is left to the pupil's own judgment. Most of the tunes are treated diatonically in a straightforward way; one or two—e.g., 'Land of my fathers' and 'The Marsh of Rhuddlan'—appear in modern trappings. Taken altogether these pieces provide interesting and useful practice for young people.

Rather more difficult is Leslie Fly's 'Joan of Arc'—a set of nine miniatures which should appeal to imaginative youngsters. They are charmingly written, and the best of them reach a high level. For teaching purposes they are admirable.

W. G. Whittaker's 'Four short pieces' consist of 'A Lazy Piece' (excellent for pedal practice); 'A Jolly Tune' (good for independence of hands); 'A Creepy Piece' (chromatics and syncopated pedalling); and 'Chopsticks.'

'Pleasure Pieces' appear in two books (Elkin). Book 1 (easy) contains Cyril Scott's 'Musical Box' and 'Cradle Song'; Roger Quilter's 'Slumber Song,' from 'Where the Rainbow ends'; a 'Graceful Dance,' by C. W. Pearce (excellent for independence of hands); and pieces by Ernest Austin, Edith Alford, and H. Scott-Baker. Book 2 (moderately easy) includes Elgar's 'Organ Grinder's Song,' from 'The Starlight Express'; Norman O'Neill's 'Dance of the Joys,' from 'The Blue Bird'; Roger Quilter's 'Fairy Ballet,' from 'Where the Rainbow ends'; Cyril Scott's 'A Song from the East'; and Ernest Austin's 'A Jovial Tune.'

A set of six easy teaching pieces under the title 'Tarry Awhile,' by Blanche Rennie (Bosworth), should prove useful in assisting the development of the child's imagination. This object is helped by the accompanying verses and by the composer's little chat on each piece.

M. E. Marshall's 'Air and Variations' (Bosworth), although very simple, are thoughtfully written, and give an opportunity for quite elementary players to make early acquaintance with this form. The same composer's 'The Chimney Corner' (Bosworth) is a set of ten easy pieces which will be found useful for little players of very slight attainments.

A piece that will probably appeal to young people is Ernest Austin's 'Christmas Morning' (Larway). In addition to opening and closing with an easily negotiated jangle of bells, it includes a rousing presentation of 'The First Nowell,' clothed in highly-coloured modern harmonies.

Edgar Moy's 'From the Beginning' (Winthrop Rogers) is a collection of seventeen short pieces. They are carefully graded, and as pieces for beginners may safely be recommended.

In Richard Walthew's 'Holiday Waltzes' (Augener) the waltz idiom is in the main far from being obtrusive. These six little pieces—suitable for Lower Division candidates—are cleverly written, considerably varied in style, and present the pupil with problems of technique not usually associated with this form of music.

G. G.

We have received from Messrs. Ellis, 29, New Bond Street, a list of old music for stringed instruments, and some rare instruction and theory books, some in first editions.

## BACH AT OUNDLE

Our readers will remember that Bach's B minor Mass was performed at Oundle School in December, 1923, the whole of the boys taking part either as choir or 'non-choir' (the 'non-choir' consisted of the main body of the School, and sang certain special passages and phrases.) Last month (December 14) the 'Christmas' Oratorio was performed. At the time of writing no report has come to hand, so we have no data beyond some advance particulars of the concert. Parts 1, 2, and 3 of the Oratorio were done, with certain numbers from the rest of the work. All the Chorals were included save one, and all the choruses except the first in Part 5. The soloists announced were Miss Carrie Tubb, Miss Margaret Balfour, Mr. John Adams, and Mr. Topliss Green. All the tenors and basses, and the whole of the 'non-choir' were to sing the *da capo* in 'Mighty Lord,' and all the trebles and altos the *da capo* in 'Slumber, beloved.'

We hear, and can well believe, that the effect in 'Mighty Lord' at rehearsal was thrilling. It is interesting to hear, too, that although the whole school has shown its usual keenness, it prefers the Mass. Not many years ago the average public school-boy would scarcely have known that there were such works. To-day, there are hundreds of him, not only getting first-hand knowledge of both, but being able to express his preferences—and no doubt able to give a reason for them! This seems to us to be the best of answers to those purists who object to some of the methods of Oundle, such as the use of the 'non-choir' and the turning of some solos into choruses. We hold that so fine an end more than justifies the means. Mr. Clement Spurling, to whose energy these remarkable Bach performances are mainly due, may well be proud of the results.

## AND AT THE LEYS SCHOOL

But Oundle is not alone in its Bach enterprises. At the Leys School a Bach concert in the School Chapel has been an annual feature since 1920. The latest was held on November 23, when Cantatas Nos. 53 ('Jauchzet Gott in allen Landen') and 93 ('Wer nur den lieben Gott lässt walten'), and a Chorale were sung by the School Bach Choir, composed entirely of boys, save for one visitor—a tenor from Trinity College Chapel. The choir was made up of twenty trebles, six altos, seven tenors, and ten basses. Relief was furnished by organ Chorale Preludes, among them that on 'Ein feste Burg,' with the whole School singing a verse. The soloists were Miss Dorothy Silk, Mr. T. Purvis, and Mr. A. N. G. Richards; Mr. Herbert Barr played the trumpet, Mr. Bernhard Ord was at the organ, the strings in the orchestra were drawn from Cambridge University, and the wood-wind and brass from London. Mr. J. F. Shepherdson, who started these Bach concerts, conducted.

Next month we hope to give some particulars of the founding and organization of this boys' Bach Choir.

The Celtic Faculty of University College, Cork, will shortly issue a 'Handbook of Irish Music,' a posthumous work of the late Dr. Heneghy, Professor of Irish Language and Literature at the College. The book will be published by subscription, at 12s. 6d. The author's aim is to trace Irish music to its originals, and to show its evolution by analyses by typical melodies. Subscriptions should be sent to Prof. T. O'Donoghue, University College, Cork.

## Church and Organ Music

## ROYAL COLLEGE OF ORGANISTS

The Bach Fugue set for the July, 1925, Fellowship Organ Test, is the G major (Novello Ed., Bk. 8, p. 12), not G minor, as stated in the College notice last month. Another change is to be noted: instead of the Overture to 'Otho,' candidates will play the *Largo sostenuto* from Vaughan Williams's 'Sea' Symphony, arranged by H. G. Ley (Stainer & Bell).

After the distribution of diplomas on January 24, an informal conversazione will be held. Members and friends have so few opportunities for social intercourse at the College, that this new departure should be warmly welcomed.

## ACCENTUS AND CONCENTUS

BY DOM ANSELM HUGHES, O.S.B.

It is the fashion in these days to write papers and books about Church music, which merely skim over the surface of a subject of immense importance without penetrating to any depth. In moderation such instructions do good: but the prevailing impression on one who approaches the subject from the outside standpoint of the secular musician or a non-musical churchman is that there is far too much of a sketchy and elementary character about the musical information provided. Unless we aim higher in music, and deeper in our knowledge of it, than we seem to be doing to-day, the future of English Church Music will suffer. The cult of the simple in art, for its own sake, is a fallacy, for art is the combination of sounds, or forms, or colours, or movements, into a complex whole; and the more complex the whole, the higher (if that combination be harmonious) is the art. We must beware of this fashionable cult of the simple in music.

This paper is written to recommend boldly that music in church should be more elaborate than it is at present. The objector replies that it is already far too elaborate in many places, and that we are hoping for deliverance from the present ineffective imitations of the Cathedral service which are so widely prevalent. Agreed; our only difference is in the interpretation of the term 'elaborate.' In asking that music shall be more elaborate I do not stand to the defence of long settings of portions of the Communion service or of the Canticles, with the words repeated in pointless and wearying iterations, with loud and violent callings upon Abraham (and his seed) and the like, nor am I concerned to uphold the majority of the anthems of varying merit performed with greater or less efficiency in so many churches. What I venture to plead for is a more careful study of the real facts in Church music—the etymological suggestion of the term 'elaborate,' a real grasp of the fundamental principles underlying it, and for the right and proportionate recognition of *Accentus*, the simple general music of the main structures of our services, and *Concentus*, the elaborate choral treatment of certain portions.

To arrive at the real principles we must throw the light of history upon the question, not forgetting the other lights of philosophy and art, which (as Cardinal Newman points out in his 'Lectures on University Education') are necessary to a true understanding of any subject.

The period of history in which we can study the choral music of the English Church in isolation naturally terminates at the point when the organ began to be regarded by composers and executants as an essential part of the musical service of the Church. This epoch is generally—and accurately—placed about the time of the death of Purcell (1695), but for some hundred years before that the curtain had begun to fall. The beginnings of the period coincide, of course, with the first appearance of Christianity in these islands.

Musical history, however, does not begin in England until the 10th century, and the seven centuries thus left provide us with three distinct eras in Church music. First we have the period of unison music to Latin words, most of it more or less elaborate. Do not advocate Plainsong because it is simple; advocate it because it is (like all true art) elaborate when it ought to be elaborate, and simple when it ought to be simple. Which leads us back to the subject of our title—*Accentus* and *Concentus*—the names given to the two types of music which have existed in the Church from the earliest times. *Accentus*, the music which is essential to the minister and the due performance of divine service; *Concentus*, the more developed music performed to the glory of Almighty God (and incidentally, though not essentially, for the uplifting of the hearers) by those who love to devote their time, labour, skill, and talents to singing His praises. The most obvious illustration in our Cathedral service to-day is the Anthem, placed as it is in close contrast to the Versicles and Responses, which are plainly of the *Accentus*. Plainsong has its types of *Concentus* and its types of *Accentus*, each in due proportion. The more elaborate forms of Plainsong are exceedingly scientific and artistic developments, and may rank as high as most of the concerted music of later days.

The period of Plainsong occupies the longest division (about a thousand out of fourteen hundred years) of this country's ecclesiastical history, for the field of English choral music contains three other departments, two of which can trace their succession down to the present day, namely Polyphony (from 1450 onwards), and what I propose to call Huguenot music (from 1550). Polyphony, *i.e.*, part-singing, began before the Norman conquest, and developed gradually and steadily until, by 1450, it had passed out of the experimental stages and had become the normal custom in such choirs as those of the King's Chapel—then a movable institution—St. George's, Windsor, St. Alban's Abbey, and other places—probably Bury St. Edmunds, Reading, Worcester, and some others we are not able to name with certainty owing to the destruction of the MSS. in the following century. Polyphonic music has always been reckoned as of the very highest order: indeed, the giants of the polyphonic age—notably Byrd in England, Palestrina in Italy, Vittoria from Spain—are admitted to have carried the possibilities of pure choral music to a higher point than have any of the great composers of the later or 'orchestral' periods, not excepting even the great Bach himself. At first sight it might appear that polyphony was an imperfect form of art viewed in its ecclesiastical aspect, for the *Accentus* seems to be lacking, but this is not really so; for by far the greater part of the polyphony of the classical times was built upon some plainsong 'tenor' or theme, while in certain examples, such as the Office hymns, Vesper psalms, and

Magnificats, the contrapuntal pieces were designed to alternate with solid verses of plainchant, thus using the system of contrasted *Accentus* and *Concentus* in its naked simplicity. And many of the psalm-settings of Morley and Tallis in England, or of Bernabei in Italy, provided for an *Accentus* to be sung simultaneously with a *Concentus* of soprano, alto, and bass. This is the familiar form known as faux-bourdon.

But the chants of Morley and Tallis are to our ears extraordinarily reminiscent of the Anglican chant, and bring us on to the third division of our chosen period, here designated by the unusual name of Huguenot music. The term is used for four reasons: first, for want of a better; second, because it has a theological and Protestant significance; third, because it is suggestive of vernacular music; fourth, because it serves to correct the current idea that the simple music associated with the Reformation was indigenous to England, or that it originated in Germany. The Puritan and Protestant types of music which gained a footing in England in the late 16th century are alien in origin, and owe more to France than to Germany.

The extremely plain and simple music that is connected in many minds with the first English Prayer Books—music such as Merbecke, or Tallis's responses in five parts as arranged indifferently for four voices by Barnby, or the 'Christchurch' tune, the 'Old Hundredth,' and the rest of the metrical psalms—has little or nothing which is distinctively English about it. Even Cranmer's direction to Merbecke that he was to use one note and no more to each syllable was not entirely original, a demand for some such alteration having already been made on the Continent. What Cranmer was doing, of course, was to try to see if he could reduce all *Concentus* music to the level of *Accentus*: it is precisely what certain well-meaning people are trying to do to-day. The true stream of English Church music ran in the course taken by Shepherd, Causton, Tye, Byrd, Whyte: by Peter Philips and Richard Dering, by Orlando Gibbons, greatest of them all after Byrd, and finally by one who, though in our circumscribed department of subject-matter he ranks only third, in the whole of English music is reckoned *facile princeps*, Henry Purcell.

Of the third department, Cathedral Music, nothing need be said here, except that Cathedral Music fits into the historical division above as the inheritor of the Polyphonic tradition, with which it has incorporated elements from the schools of oratorio (and sometimes even opera) together with its own original contributions.

The principle of *Accentus* and *Concentus* is a liturgical principle applied to music. It will therefore be understood if we study a liturgy in infancy, and see how it is clothed. From the strictly authoritative point of view the music of the English liturgical services is still in swaddling clothes. The Liturgy itself has only Merbecke's jejune setting: the Morning and Evening Choir-offices, little more. All the other music which has been associated with the Prayer Book services consists of private efforts, accepted, recognised, and hallowed in numberless cases by a tradition spread over many generations or many localities.

'The Order of the Holy Communion, commonly called the Mass,' was not (it need hardly be remarked) a new invention in the second year of King Edward VI.: the rite used was but a trans-

lation, with certain alterations, of that which had been sung by our forefathers for a thousand years. We cannot therefore consider the musical structure of the English service in isolation from its Latin progenitor.

What then are the features of *Concentus* and *Accentus* in the Latin Mass? How do we divide the service between the parties?

We must note first that the division is to be not between (a) Priest and (b) People-led-by-a-choir, the usual faulty and unhistorical division made so often in these days, but between (a) Priest-and-People and (b) Choir.

In the Latin Mass of 1546, or at any rate of 1480, before polyphony had had any effect upon the service, the parts made over to the specialised choral body were the Introit, Gradual, Alleluia, Offertory, and Communion. Kyrie, Gloria, Credo, Sursum Corda, Sanctus, and Agnus Dei were theoretically the parts where the general body of worshippers joined with the priest. In practice, from about the time of the Norman Conquest onward, the Gloria, Sanctus, and Agnus Dei were sung to a variety of melodies, at any rate in the larger churches, and were probably not very congregational. But the Credo was universal, and one of the gratifying features of the present time is the growing restoration of this universal Credo to universal use. The unvarying singing of one unison melody, of immemorial antiquity—some authorities rate it as far back as the 6th century—of the One Creed, is a practice the symbolism of which is obviously most commendable. We understand that at Westminster R.C. Cathedral no other melody has ever been sung since the building was opened.

With this solitary exception, however, the arrangement of the service as we have it to-day has developed along lines precisely opposite to those indicated by history. The congregational 'numbers' have become choir items, and the Introit, Gradual, Offertory, and Communion, which were formerly the opportunities for the choral body to offer elaborate music, are now replaced by congregational hymns. Liturgical developments are frequently the outcome of the real religious needs of the Church, and Liturgy is a living fact, not a dead one. Because this reversal is not justified by history, it does not necessarily follow that the modern development is wrong. There is something to be said in its favour, and something against it.

On the side of the modern practice we have first of all the difference between prose and verse. It is notably easier (except in plainsong) for an untrained or partially trained congregation to sing hymns in metre, leaving the prose hymns such as Sanctus and Gloria to the trained choir. We have also this difference between the two classes of text: that the Kyrie, Creed, Sanctus, Agnus, and Gloria are invariable, and therefore seem to require (with the exception of the Creed) a variable treatment of the music, if for no other reason than to mark the different seasons of the Church: while the metrical hymns, varying as they do from Sunday to Sunday, naturally suggest the desirability of music which is more familiar, so that the attention of those who are singing may be the more easily concentrated upon the meaning of the words.

But we think that these two considerations are outweighed by the greater fact which is expressed by the historical form. It is a historic fact that the great prose hymns of the Mass have come to be essential and invariable parts of the service, at least

on Sundays. The psalm-verses at the Introit and so on are variable decorations; they are of secondary rather than primary importance. The historic and eminently suitable place for the choir to sing a musical commentary upon the lessons of the day is in the old place between the Epistle and the Gospel, not when the profession of our belief is being recited. The Prayer Book which we use to-day provides Offertories to be sung: the Prayer Book of 1549 gave also Introits and Communions.

As has been said above, liturgical development frequently expresses the needs and the minds of the Church, being a natural outcome of man's devotion. But if it is the accidental result of an incomplete musical repertoire either of the choral body or of the congregation, or if it is wrong in principle—as in the suggested case of an uncongregational setting of the Creed—then we must spare no effort to rectify our practice. Leaving the question of Credo aside for the moment, it does not seem to be a matter of cardinal importance whether or no we retain the present practice of a congregational introit-hymn and a choral Kyrie, but any tendency towards reversing the present state of things we should support, for such a change is justified by history, art, theology, and reason.

What is of cardinal importance, however, is that we should realise, and act on, the distinction between *Accentus* and *Concentus*. The surpliced choir is not, as some would have us believe, an invention of the Oxford Movement. The Tractarians built better than some of their followers to-day give them credit for. They knew the need of England was for a more liturgical form of worship, and they knew that from the earliest times minister, choir, and people had been the three divisions of worshippers. In these democratic days we are disposed to magnify the people so as to get rid of the choir altogether; the logical outcome of this tendency will be to get rid of the minister as well as the choir. Loose talk about the Church being a democracy results in loose action about her music. In the Kingdom of Christ every member thereof has his own vocation and ministry, the trained singer in the choir as well as the priest and churchwarden or the general body of the congregation.

In individual parishes general experience seems to suggest that where the division between those parts of the service in which the choir is to put forth its best and most elaborate efforts, and those in which the congregation is expected to know and sing the music, is in full working order, in such parishes 'difficulties' and complaints about the music are reduced to a minimum. Such an arrangement is not merely suitable to the facts of the case, but is required by them. It is not a compromise (a thing useless in religion, where feeling runs too deep to be ignored), but a *concordat*, and a condition in which much advancement of Church music may be looked for, to the glory of God and the spread of His Kingdom upon earth.

The Southwark Diocesan Plainsong Association will hold its annual general meeting on January 17, at 3, in St. Hilda's Hall, Crofton Park, S.E. The meeting will be followed by a lecture on 'Plainsong and its Accompaniment' by Dr. George Oldroyd. Both meeting and lecture are free to all interested in plainsong. Tea will be served at 5.30, and those who intend to be present are asked to send word to the hon. secretary, Mr. Godfrey Secats, 18, Ballina Street, S.E.23, not later than January 12.



We have received the list of service music to be sung at the evening services at St. Giles's Cathedral, Edinburgh, during the present season. It includes 'Jephtha,' Bach's 'Sleepers, wake!' Advent and Christmas selections from 'The Messiah,' Part 3 of the 'Christmas' Oratorio, excerpts from Brahms's 'Requiem,' and on each Sunday during Lent a half-hour selection from the 'St. Matthew' Passion. In addition, half-hour organ recitals are given on Wednesdays at 3; lists of the organ voluntaries and words of the anthems used for the month are published in leaflet form. All this bears witness to the enterprise of the organist, Mr. W. Greenhouse Allt.

On November 24 Mr. Herbert Walton gave the inaugural recital on the new organ at High United Free Church, Nairn. His programme included Wolstenholme's 'Fantaisie Rustique,' Bach's Fugue in D, Guilman's 'Funeral March and Hymn of Seraphs,' and Elgar's 'Pomp and Circumstance.' The organ, built by Messrs. Henry Willis and Lewis & Sons, is a two manual of twenty stops.

The Parish Church at Burford was crowded on November 27, when a Festival of hymn and carol singing was conducted by Dr. Henry Ley, Mr. Fletcher Mann being at the organ. Solos were sung by Mr. Thewlis, of Christ Church Cathedral, Oxford. The singing, led by the Parish Church Choir and the Witney Wesleyan Singing Class, was very hearty.

At St. John's Wood Presbyterian Church, Marlborough Place, N.W., a new organ, erected in memory of the late Rev. J. Monro Gibson, was dedicated on November 26, Dr. Charles Macpherson giving the opening recital (programme not received). The instrument was built by Messrs. Bishop, and is a three manual of thirty-two stops.

The annual Spring Festival of the London Sunday School Choir will be held on February 14, at the Albert Hall, at 6.30. The choir and orchestra will consist of a thousand adult performers. The soloists will be Miss Florence Austral, Mr. Walter Hyde, and Mr. Allan Brown.

In our note in the December *Musical Times* on the pamphlet 'Suggestions for Musical Evenings,' we stated that no price was given, and that presumably copies were to be had gratis. We now understand that the price is 4½d., post free, from Oxford Chambers, Leeds.

Brahms's 'Requiem' was sung by the Grafton Philharmonic Society at Clapham Congregational Church on December 3. The soloists were Miss Faith Hooper and Mr. Charles Young; Mr. Henry F. Hall conducted, and Mr. Reginald Redman was at the organ.

On December 1, at St. Philip and St. James, Booterstown, Dublin, Bach's 'Cantata, 'Come, Thou Blessed Saviour,' and the Chorale, 'Jesu, Joy of man's desiring,' were performed by an augmented choir and string orchestra. Mr. F. C. J. Swanton conducted.

At each of the Tuesday mid-day recitals (1 p.m.) at St. Lawrence Jewry, during January, a Widor Symphony will be played. These fine works are so rarely heard complete that organists should make the most of this opportunity.

Cherubini's 'Requiem' in C minor was performed by Unity Church Choral and Orchestral Society, Islington, on December 4. Mr. W. Sahnou conducted. The programme included also the Overture to Gomez's 'Salvator Rosa.'

The recitalists at Westminster Cathedral during January are: January 8, Dr. Harold Darke; 15, Mr. E. T. Cook; 22, Mr. H. Goss-Custard; and 29, Mr. Harvey Grace. The recitals are at 6.30.

Brahms's 'Requiem' was sung at St. Paul's, Halifax, by St. Paul's Choral Society, on December 10, with string orchestra and organ (Mr. W. Gledhill). Mr. Thomas Newbould conducted.

Mr. Albert Orton has recently given a series of five Bach recitals at St. Anne's, Soho. His programmes included four of the Trio-Sonatas and eighteen of the Chorale Preludes.

Mr. Malcolm Courtenay Boyle has been appointed sub-organist of St. George's Chapel, Windsor, and conductor of the Windsor and Eton Choral and Orchestral Society.

Parts 1, 2, and 3 of the 'Christmas' Oratorio will be sung at the City Temple on January 10, at 3.

Organist, Nonconformist Church; hydraulic-blown; salary £10.—*Provincial Paper*.

It seems cheap, even though he doesn't have to raise the wind himself.—*Punch*.

#### RECITALS

Dr. F. W. Wadely, Christ Church, Penrith—Organ Concerto No. 6, *Handel*; Fantasia in E flat, *Saint-Saëns*. Rev. L. G. Bark, Christ Church, Penrith—Choral Preludes—'O come and mourn' and 'Ye boundless realms of joy,' *Parry*; Variations on an Old English Air, *Geoffrey Shaw*.

Mr. Alfred W. V. Vine, St. Mary's, Timaru—Prelude and Fugue in G minor, *Bach*; Sonata No. 4, *Rheinberger*; Allegro Vivace, *Guilmant*.

Mr. Harry Wall, St. Clement Danes, Strand—Fantasia in A minor, *Lemmens*; Trio in C minor, *Bach*; Variations on an Old English Melody, *Geoffrey Shaw*; Voluntary in F, *John Stanley*.

Mr. Ambrose P. Porter, St. Matthias's, Richmond—Adagio in E, *Frank Bridge*; Prelude and Fugue in C minor, *Willan*; Fantasia in C minor and Chorale Prelude, Kyrie, 'God the Holy Ghost,' *Bach*; Choral No. 3, *Frank*; Chorale Fantasia on 'St. Magnus,' *Porter*.

Mr. Alban Hamer, The Cathedral, Bloemfontein—Toccata and Fugue in D minor, *Bach*; Psalm-Prelude No. 3, *Herbert Howells*; Chorale Prelude on 'St. Peter,' *Harold Darke*; 'Laus Deo,' *Harvey Grace*.

Mr. William Robson, Yarm Road Wesleyan Church, Stockton-on-Tees—Toccata in F, *Bach*; Evening Song, *Bairstow*; 'Carissima,' *Elgar*; Grand Chœur in D, *Guilmant*.

Mr. Philip Miles, All Saints', Eastbourne—Prelude and Fugue in A minor, *Bach*; Meditation in Ancient Tonality, *Harvey Grace*; Canon in B minor, *Schumann*; Toccata in C, *Rheinberger*; Rhapsody No. 1, *Herbert Howells*; Toccata in F, *Widor*.

Master George Stone, All Saints', Southampton—Fantasia on 'Babylon's Streams,' *W. H. Harris*; Canzonetta, *E. T. Sweeting*; Fantasia in C and Improvisation No. 7, *Saint-Saëns*. (Two movements from Suite for strings and organ, *Rheinberger*; violin, Mr. A. E. Trigg, violoncello, Mr. Ladbroke.)

Mr. Allan Brown, City Temple—Introduction and Fugue, *Reubke*; 'Casse-Noisette' Suite, *Tchaikovsky*; Finale (Symphony No. 1), *Vienna*.

Mr. Eric Brough, St. Gabriel's, Bounds Green—Variations on 'Vater unser,' *Mendelssohn*; Fantasia on 'Come, Holy Ghost,' *Bach*; Rhapsody No. 1, *Herbert Howells*; Scherzetto, *Vienna*; Allegro Vivace (Symphony No. 5), *Widor*.

Mr. Fred Gostelow, Luton Parish Church—Réverie, *Lemare*; Choral, *Frank*; Imperial March, *Elgar*.

Mr. Eric B. Sutton, St. Peter's, Southsea—Prelude on 'St. Mary,' *Charles Wood*; Impromptu in G, *W. G. Alcock*; Pièce Héroïque, *Frank*; Sursum Corda and Alla Marcia, *Ireland*; Prelude and Fugue on BACH, *List*.

Mr. John Newton, St. Luke's, Southampton—Postlude on 'Urbs beata Jerusalem,' *C. W. Pearce*; Prelude and Fugue in A, *Bach*; Intermezzo, *Stanford*; Finale, *Lemmens*.

Mr. J. Gray, Adam Smith Hall, Kirkcaldy—Toccata and Fugue in C, *Bach*; Allegretto in B minor, *Guilmant*; 'Sea Surge,' *Nesbitt*. (Mr. Norman Allin sang 'Thus saith the Lord' and 'Who may abide,' *Handel*; 'The Midnight Review,' *Glinka*; 'Edward,' *Loewe*; and Mr. Fred J. Falconer played violin solos, Romance from Concerto Op. 22, *Wieniawsky*; Variations on a Theme by Corelli, *Tartini-Kreisler*, &c.)

- Mr. Philip Dore, Queens' College Chapel, Cambridge—'Scenes from Lake Constance' and 'Cathedral Windows,' *Karg-Elert*; Versets des Psalms, *Marcel Dupré*; Symphonie de Noël, *Maleingreau*; and twelve Chorale Preludes by *Bach*.
- Mr. Gilbert A. Sellick, St. Mary the Virgin, Tyndall's Park, Bristol—Chorale Preludes, 'God the Father, dwell with us' and 'Sleepers, wake!' *Bach*; Choral No. 1, *Frank*; Fantasia and Fugue in D minor, *Stanford*; Concert March, 'The Tritone,' *Wolstenholme*.
- Mr. A. E. Dawes, St. George's Presbyterian Church, Blackburn—Andante grazioso, *Brahms*; Prelude and Fugue in B minor, *Bach*; Rigaudon, *Lulli*.
- Mr. John Pullcin, St. Mary's Cathedral, Glasgow—Trumpet Voluntary, *Purcell*; Andante in G, S. S. Wesley; Prelude and Fugue in C minor, *Bach*; Minuetto, *Gigout*; Postlude on the 'Old 100th,' *Harvey Grace*.
- Mr. W. E. Kirby, All Saints', Clifton—Toccata for double organ, *John Blow*; Toccata in A, *Purcell*; Sonata in G, *Elgar*; Psalm-Prelude No. 2, *Herbert Howells*.
- Miss D. Marshall, St. Andrew's, Nottingham—Finale (Sonata No. 7), *Rheinberger*; Sursum Corda, *Elgar*.
- Mr. Charles Stott, St. Oswald's, Bradford—Toccata in F, *Bach*; Evening Song, *Baird*; Andante and Scherzo (Symphony No. 4), *Widor*; Dithyramb, *Harwood*.
- Mr. W. Wallace Thompson, St. James's, Garlick Hill—'Laus Deo,' *Harvey Grace*; County Derry Air, arr. by L. A. Hammond; In Memoriam (A.D. 1914), *Purcell* *James Mansfield*.
- Mr. Herbert Hodge, St. Stephen's Walbrook—A *Bach* programme: Fantasia in F; Andante (Sonata in D minor); Andante (Sonata in E minor); Prelude and Fugue in G; and three Chorale Preludes.
- Mr. A. J. Sainsbury, Christ Church, Lausanne—Pavanne and 'The Bells,' *Byrd*; Verset and Postlude, *J. Titelous*; 'La Favorite' and 'Élévation,' *Couperin*; Ciacona, *J. Pachelbel*; and a *Bach—Handel* programme.

## APPOINTMENTS

- Mr. George S. Allen, music master, Denstone College.
- Mr. Eric W. E. Booth, choirmaster and organist, St. Mary's, Hornsey Rise.
- Mr. J. William Dunn, choirmaster and organist, Hanisted Road Baptist Church, Handsworth, Birmingham.
- Mr. Ronald W. Gibson, choirmaster and organist, Young Methodist Church, Winnipeg, Canada.
- Mr. Sidney W. Hibbs, choirmaster and organist, St. Anne's, Brondesbury.
- Mr. Joseph Hill, choirmaster and organist, Christ Church, Brondesbury.

## Gramophone Notes

By 'Discus'

## ÆOLIAN-VOCALION

The Æ-Voc. gives us the first complete Haydn Symphony, the choice falling on the 'Oxford.' The players are the Æolian Orchestra, conducted by Mr. H. Greenbaum, to whom we owe the excellent records of Mozart's G minor. On the whole, the Haydn is a bit disappointing. The playing is good, but there is a lack of clearness in the recording. Is the orchestra too large? Seeing that a string quartet almost invariably comes through far better than a string orchestra (even though the actual power may be less), one cannot help feeling that a mere doubling or trebling of the parts would be preferable to anything like a full orchestra. Perhaps this plan has been tried. Anyway, it is a pity that music like this of Haydn, which depends so much on brightness and clarity, should not get a better show. I don't wish to imply that the recording is bad. It is good enough to give pleasure to those who know the music, and are in sympathy with this early type of symphonic work, but not good enough to make

converts. The best passages are those in which the wood-wind is concerned, especially one delightful bit near the end of the *Finale* (three 12-in. d.s.).

The Æolian Quintet is recorded on a 12-in. d.s., playing an arrangement of Debussy's two Arabesques. No. 1 strikes me as being better in its original form as a pianoforte solo. The playing and recording are good.

There are some excellent records on the vocal side. Olga Haley sings Rachmaninov's 'The Harvest of Sorrow' with due intensity (but with imperfect diction, unless the recording is unjust), and is even better in Schubert's 'Auf dem Wasser zu singen' (12-in. d.s.). Morlais Morgan's words come out clearly in Keel's 'Bonnie George Campbell' and Newton's arrangement of 'The Jolly Tinker.' When he achieves this clearness with less obvious effort, he will be a first-rate gramophone singer, as his voice is musical and comes through well (10-in. d.s.). Malcolm McEachern, on the other hand, gives us the words as easily as winking. And what a voice! If there is a finer one to-day I have yet to hear it. Hence my regret at his using it on such poor material as Percy E. Fletcher's 'The Great Adventure' and David Richard's 'The Skipper of the Mary Jane.' However, I must admit that he makes the latter enjoyable (12-in. d.s.).

Rosa Raisa is heard in 'Mira, d'acerbe lagrima' ('Il Trovatore') and in the duet 'L'Altra notte in fondo al mare' ('Mefistofele'), with Giacomo Rimini. Rimini bellows and forces the tone to such an extent that it is sometimes difficult to spot the notes; Raisa's singing is splendid, with all the agility of the coloratura singer and much more warmth. It is a pity she ends the 'Lagrima' song with a gasping, hiccuping sob. This bit of realism may be all right on the stage; elsewhere it is merely ludicrous.

Here is an instrumental record that I forgot to mention last month—a 12-in. d.s. of Lionel Tertis and Ethel Hobday in the third and fourth movements of Brahms's Sonata in F minor. The work was originally written for clarinet and pianoforte, and our opportunities for hearing it in that form are so rare that we must be thankful to Mr. Tertis for having annexed it. It is delightful music from start to finish, and the playing and reproduction could not be bettered. Incidentally, it is worth noting that the pianoforte really sounds like a pianoforte all the time, instead of suggesting a super-banjo, as it does too often at the hands of soloists.

May I make a suggestion to the Æolian-Vocalion authorities? Their dark green labels with black lettering are indecipherable by artificial light unless one holds the record within a few inches of a lamp. Even by daylight one has to go to the window to read them with ease. The point is a small one, but if it causes as much annoyance to others as it does to me, readers will thank me for mentioning it.

## COLUMBIA

Pride of place this month goes to the record of Arthur Catterall's performance of Mozart's Concerto No. 5 in A, conducted by Hamilton Harty. For finish of playing and excellence of reproduction, this record is among the pick. The work is given in full, save for a cut of half-a-dozen bars or so. Most of us hate *cadenzas*, but if they were all as delicate in substance and as beautifully played as the one in this work we should be converted. There are four 12-in. d.s., issued in an album, on each page of which is a note about the portion of the work concerned.

The Court Symphony Orchestra is heard in selections from 'Patience' and 'The Punch Bowl,' conducted by Norman O'Neill, and A. W. Ketelbey.

The Grenadier Guards Band provides seasonable fare in W. Partridge's 'Christmas Gems' and Amer's 'All on a Christmas Morning.' The latter will pass, but Mr. Partridge gives his 'Gems' a poor setting—'The First Nowell,' 'Adeste Fideles,' and 'Nazareth' (the last-named with some harmony that Gounod didn't write) being linked up—or separated—by *arpeggio* passages of the feeblest description. Only crack military bands seem to be able to descend to such banalities as this.

A bad error of taste of a different kind is that committed by the Savoy Havana Band in its 'Christmas Medley.' Surely these players might have kept their jazing hands off Christmas carols! Such things have associations of a character that make their use in dance music jar horribly.

The Century Quartet sings a medley of eighteen nursery rhymes, with orchestra. It is all too strenuous and sophisticated for me, but then who am I when such things are doing? The youngsters are the judges here, so I have tried this 12-in. d.s. on the children of the establishment a good many times, and I am sorry to say that they like them immensely. I console myself with the monologues of Milton Hayes and Vivian Foster (12-in. d.s.). The former, in 'The Meanderings of Monty,' and the latter, in 'The Parson and the Collection,' are genuinely funny, and every word is heard. The old lady in 'David Copperfield' (wasn't it?) whose watchword was 'Let us have no meandering,' would have changed her mind had she heard what Monty could do in that way.

H.M.V.

The 'Unfinished' Symphony has already been recorded several times, so H.M.V. comes along with yet another set, at least as good as any. The players are the Albert Hall Orchestra, under Sir Landon Ronald (three 12-in. d.s.).

A pianoforte solo with an interest of its own is Leonard Borwick's arrangement of 'L'Après-midi d'un faune'—an astonishing bit of transcribing. Mark Hambourg's playing of it is no less surprising. None the less, I would rather hear him in some straight pianoforte music. The Debussy piece comes out for its orchestra. That opening little flutter down the scale evokes an atmosphere when played by the flute; on the pianoforte it is a mere twiddle (12-in. d.s.). Suggia's playing is all we expect it to be in Sinigaglia's 'Humoresque' and a Popper 'Tarantelle,' so good as to make us forget the poverty of the music—almost (12-in. d.s.).

The vocal records are strong in the most literal sense. Chaliapin storms his way through the 'Golden Calf' and 'Serenade' from Gounod's 'Faust'; Caruso is recorded in a couple of popular songs—one Neapolitan and the other Spanish. The music is nothing, but the gusto of the performance is overwhelming—ringing power, with no apparent effort. People talk about so-and-so being a second Caruso; there is no tenor with a voice and style to mention in the same breath as Caruso.

Typical operatic records are of Florence Austral in Puccini's ballad, and 'Mother, you know the story,' from 'Cavalleria'; Battistini in 'Eri tu' and 'Urna fatale'; Tudor Davies in two excerpts from 'Oberon' and 'Der Freischütz'; and Anseau in a couple from 'Lohengrin.'

Last month a reference to the series of 'Hugh the Drover' records was crowded out. There are five of them (12-in. d.s.), and they make a very enjoyable set because of the tunefulness of the material. The singers don't allow us to hear more than an occasional word, unfortunately. Particularly jolly is the first record, in which the scene at the fair is given with a vividness that we have hitherto expected from Russian rather than from English composers; the second has a delightful bit of pipe and tabor for the Morris music; and the other outstanding side is that on which the challenge and fight are recorded.

## Letters to the Editor

### THE EARLIEST KNOWN DUET

SIR,—In Henry Davey's 'History of Music,' mention is made of a duet for two players on one virginal, or organ, by N. Carleton. This is found in British Museum Add. MS. 29,996. R. Carleton was a contributor to 'The Triumphs of Oriana,' but I can find no mention of N. Carleton, excepting the above. In Stanford and Forsyth's 'History of Music,' the name of Carleton is mentioned, with more than sixty others, of English musicians of 1500-1600, as occurring in MSS. in the British Museum, Lambeth, Caius College, Cambridge, and the University Library, Cambridge.

As a means for a wife and husband keeping up the study of music after marriage, no better or pleasanter way can there be than by the playing of pianoforte duets. May I suggest a few from my own music library, which are not mentioned in 'Feste's' delightful article in the December issue?

Variations on a Theme of Schumann's, *Brahms*; Fantasies, *Mozart*; also his original Duet Sonatas; Suite, *S. W. Waddington*; Suite, *Puccini* (arranged by Hurlstone); Swedish Dances, *L. Schytte*; Original Pianoforte Duets, *Weber*; Serenade (for string orchestra), *Elgar*; English Dances, *Algeron Ashton*; *Schubert's* original Pianoforte Duets; *MacDowell's* 'Moon Pictures'; 'Children's' Overture, *R. Quilter*; 'Legends,' *Dvorik* (written originally in pianoforte duet form, but since orchestrated).—Yours, &c.,

Pocklington, York.

E. A. H. CRAWSHAW.

November, 1924.

### SHERIDAN'S 'THE DUENNA'

SIR,—In the article on 'The Duenna' in your December issue, 'P. A. S.' makes a slight blunder by stating that this musical piece was produced at 'Drury Lane' in 1775. The fact is that Sheridan's sparkling comedy was first produced at Covent Garden Theatre on November 21, 1775. It had a remarkable run of seventy-five nights. The cast included Mr. Mahon Leoni and Miss Brown. A pirated edition of it, under the title 'The Governess,' was played at the Theatre Royal, Dublin, on January 31, 1777.—Yours, &c.,

'HISTORICUS.'

### BRAHMS'S SYMPHONIES

SIR,—As a London concert-goer, may I be allowed to express gratitude for the exceptional opportunities for hearing Brahms's Symphonies that have been afforded this season? I do not know how it is with other people, but the more I hear these works the more remarkable and distinctive they seem in their wealth of melody, harmony, rhythm, and tone-colour. There must surely be many like myself, lacking perhaps in a firm grip of the intellectual content of the four Symphonies, and yet finding them inexpressibly satisfying. One ventures to hope that they may continue to be performed with reasonable frequency.—Yours, &c.,

71, Edna Road, S.W.20.

J. H. HOBBS.

November, 1924.

### THE BRITISH EMPIRE MUSICAL FESTIVAL: A PROTEST

SIR,—May I launch a protest against the mode of procedure followed in the award of the gold medal, by Messrs. Broadwood, for British composers who submitted the best work for pianoforte solo?

The announcement has been made that the medal has been awarded for a work for *two pianofortes*! Clearly this is against the conditions set forth in the regulations.

An act of this kind rather tends to discourage any British composer from again employing his gifts, to invite treatment after this fashion.—Yours, &c.,

'FAIR PLAY.'

[We are sorry to be obliged to hold over a good deal of correspondence.]

### Sharps and Flats

I thought that Mr. F. E. Weatherly would be a man of quite six feet high, as everyone would imagine who had read and sung the magnificent verses that he has written. He reminded me of Pinsuti. Pinsuti was a little man, yet he wrote 'I fear no foe in shining armour.' Meyerbeer also was a little man.—*Charles Manners.*

How I would have enjoyed hearing Sousa play 'Yes, we have no bananas!'—*Jascha Heifetz.*

I suppose I am very old-fashioned, but I have never heard a note of jazz. I am very curious about it. I have heard so much about this American invention. I cannot even imagine what it will sound like.—*Nicholas Medtner.*

While all musicians have gone red, the violinists alone have stayed behind, holding the fort of C major. The pianists neglect Beethoven for Bartók. The singers turn to Schönberg and jazz. But the violinist stands pat. What was good enough for his father is good enough for him. . . . Year after year 'The Devil's Trill' . . . all the little treasures, the hyphenated sweetmeats, the arrangements and transcriptions! Over and over and over again!—*Paul Kochanski.*

Nikolai Sokoloff is now combing his hair straight back, having forsaken his long-established habit of parting it on the left side.—*Musical Digest.*

#### SOPRANO

Lovely Gowns

Extensive Rep.

—(Heading of a concert-singer's note-paper.)

That tightest of tight tenors, Mr. —, gave us a real musical treat.—*Irish Paper.*

The second [concert] nuisance consists of commencing to clap when the end of the piece is in sight. This led the audience—or, rather, its more militant element—into an unhappy *faut pas*.—*Provincial Paper.*

Not at all *comme il faut*.—*Punch.*

The pianoforte is never truly in tune.—*Attack on the pianoforte in daily paper.*

The instrument may not be theoretically 'in tune,' but the inventor of this unhappy state of affairs was a gentleman with considerable refinement of tonal perception—namely, J. S. Bach.—*John R. Fay.*

Mozart's Cassoon Concerto . . . Zalo's 'Cello Concerto.—*Daily Paper.*

The Albert Hall is so pretty.—*Galli-Curci.*

At the end-of-the-term concert at Christ's Hospital a well-varied programme was successfully carried out—organ solos by Widor and John E. West, orchestral works by Haydn and Suppé, short choral items by Gibbons, Stanford, Percy Fletcher, Vaughan Williams, and A. H. G. Palmer (Senior Grecian, C. H., 1919), and violin and pianoforte works by Bach, Beethoven, Debussy, &c.

### The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Accompanist (lady) wishes to meet vocalist or instrumentalist for practice. S.W. district.—V. T., c/o *Musical Times*.  
Vocalist (soprano) wishes to meet lady accompanist one evening a week for practice. Modern music.—C. M., c/o *Musical Times*.

'Cellist and a pianist, or 'cellist only, wish to meet other instrumentalists, or to join an orchestra for mutual practice. Good collection of music. Violinists of medium ability welcome. N., N.W., or Central London.—'CELLIST, 20, Osney Crescent, Kentish Town, N.W.5.

Wanted, a lady 'cellist to complete a trio for classical music. Two evenings a week.—F. B., 8, Dacres Road, Forest Hill, S.E.23.

Pianist and violinist wish to form small orchestra. All instrumentalists. No previous experience necessary.—S. J. SMITH, 30, Pulleyne Avenue, East Ham, E.6.

Contralto, training, wishes to meet pianist weekly for mutual practice.—30L, c/o *Musical Times*.

Tollington Orchestra resumes practices on Monday, January 5. Vacancies for trumpet (or good cornet), trombone, and viola players. Excellent library.—CONDUCTOR, 19, Heathville Road, Crouch Hill, N.10.

Baritone, experienced, good reader, wishes to join male-voice quartet. S.E. district.—W. G. ADAMS, 19, Hurstbourne Road, Forest Hill, S.E.23.

Chiswick and Gunnersbury Philharmonic Society (conductor, Mr. David M. Davis) resumes practices at Chiswick Town Hall. Orchestra, Monday, January 5; Choir, Thursday, January 8. Vacancies in both sections. 'Il Trovatore' (concert version), March 3.—Hon. secretary, Mr. E. LESLIE SIKES, 223a, Hammersmith Road, W.6.

Soprano wishes to meet good accompanist for mutual practice. Blackheath or district preferred.—I. L. D., 4, Eliot Vale, Blackheath, S.E.3.

Good amateur musicians required for St. James's Orchestral and Choral Society. Practice, Wednesdays. Only good works performed. Mr. BOWN, 225, Romford Road, Forest Gate, E.7.

### ROYAL ACADEMY OF MUSIC

#### REVIEW WEEK

The arrangements for this new feature in the curriculum were recorded in our December issue. The greatest keenness was displayed by the students during the whole of the 'Review Week'; and the increase in interest, along with the broadening of outlook which have resulted from the presentation of a properly co-ordinated scheme of study, have amply justified the experiment.

The usual terminal orchestral concert was given at Queen's Hall on Tuesday afternoon, December 9. Owing to indisposition Sir Henry Wood was unable to conduct, and his place was taken by Mr. Cuthbert Whitmore. Amongst the more interesting items may be mentioned the Symphonic Concertante by Mozart for violin and viola (Messrs. Jean Pougnet and Harry Berly), the Suite in B minor for flute and strings (flute, Mr. W. Alwyn), and Bach's Triple Concerto in D minor for three pianofortes, in which the solo parts were played by Messrs. Clifford Curzon, Norman Franklin, and Reginald King. The purely orchestral items were the Prelude and Liebestod from 'Tristan and Isolde,' two movements from Brahms's Symphony in E minor (conducted by two students, Messrs. Hor Jones and Leslie Regan), and Dorothy Howell's attractive symphonic poem, 'Lamia.' A brilliant performance of the first movement of Moszkowsky's Pianoforte Concerto in E major, by Miss Doris Hibbert, and vocal pieces by Verdi, Handel, and Ambrose Thomas, completed the programme. The fine singing of Miss Hélène Taylor in the 'Mad Scene' from Ambrose Thomas's 'Hamlet' deserves special mention.



## ROYAL COLLEGE OF MUSIC

The last few weeks of the Christmas term produced so many concerts and dress rehearsals that it is not possible to do more than draw attention to one or two of the more interesting performances.

Of the two orchestral concerts given during the last week of term, the performance of Rimsky-Korsakov's suite, 'Scheherazade,' was the distinguishing feature. This work, played under the direction of Mr. Adrian C. Boulton, made demands which were not exacted in vain, for the College Orchestra has rarely given a performance more fully in accord with its best traditions. One of the orchestral programmes was especially interesting from the fact that a large portion was conducted, as on many previous occasions, by student-conductors—advanced members of the Score Reading and Conducting Class.

The Patron's Fund Rehearsals during the term, of which there were three, brought forward several new works by British composers, the most distinguished perhaps being some Hebridean Melodies by Malcolm Davidson. The rehearsals for excellent artists widened still further the area from which the performers are drawn. Mr. Robert Silvester, of Leicester, played the Brahms Violin Concerto, Miss Gladys Puttick, of the London Academy of Music, played Philipp Emanuel Bach's Pianoforte Concerto in D major, and Miss Etty Friedlander, of the Glasgow Athenaeum, played a movement of Mozart's Violin Concerto in D major.

Sir Ernest Palmer is of course well-known as the founder of the Patron's Fund mentioned above, and it would seem that his desire to conquer fresh worlds has once again taken a practical and generous turn. With the greatest pleasure we now announce that he has made a further gift to the College by establishing 'The Ernest Palmer Fund for Opera Study' in the Royal College of Music. The object of this Fund is to assist the study of all kinds of opera, especially English opera, and any music requiring stage representation, in the College, and to further the development of the resources of the theatre there, and, so far as practicable, make it available for composers and students of opera generally, by giving them facilities for rehearsals and trials. From time to time one or more operatic exhibitions, tenable at the College, and called the 'Ernest Palmer Opera Exhibitions' will be offered for competition.

The following awards were announced at the close of the term: Council Exhibitions—Carlowitz Ames, Eleanor B. K. Gregorson, Barbara M. Ensor, Greta M. Pybus, Leonard F. S. Rooker, Winifred H. Burton, Ethel M. Pearce, Fritz E. Brandt, Elizabeth V. Maconchy, Mair O. Phillips, Dora W. Hyde. Additional awards—Muriel I. Kistner, Alexandra F. Hayes, Elma M. Haddow. The Grove Exhibition was divided between Gwendolen G. Higham and Roland T. Pask. Directors' awards—Eric A. Saunders, Zea B. Stringer. Gowland Harrison Exhibition—Marie Wilson. Leo Stern Memorial Gift—Gethyn Wykeham-George (scholar). Tagore Gold Medal—Marie Wilson (scholar). Dove Prize—Trefor Jones (scholar). Waley Scholarship—William Gurney (1923), Harold Sykes (1924). Lesley Alexander Gift—Joyce Cook, Muriel Hart, Constance Murchant. Henry Blower Memorial Prize—Janet I. Powell; highly commended, Dorothy M. Kitchen.

## TRINITY COLLEGE OF MUSIC

A memorial library and stained-glass window were recently dedicated at the College to the memory of the late Sir Frederick Bridge. There were present: the Earl of Shaftesbury (President of the College), Sir Hugh Allen, Sir Richard Terry, Sir Landon Ronald, John B. McEwen, Prof. J. C. Bridge, and other distinguished musicians and friends. After the opening and unveiling ceremonies had been performed by the Earl of Shaftesbury, and that of the dedication by the Rev. W. J. Foxell, chaplain of the College, Sir Hugh Allen and Sir Landon Ronald paid appropriate tribute to the memory of the late Sir Frederick.

At the usual terminal chamber music and choral concert held at Steinway Hall, a very successful performance of three movements from Beethoven's Septet was given by a party consisting entirely of students. The Choir sang some accompanied numbers with good effect.

There were some three or four noteworthy items in the programme of the students' orchestral concert given at Queen's Hall on December 10, viz., the playing by the Orchestra of the whole of Stanford's 'Irish' Symphony and of John Ireland's Symphonic Rhapsody—two well-contrasted compositions—and the capable playing by Miss D. G. Callender of the long and exacting first movement of Brahms's B flat Concerto. The programme also included a creditable reading of the first movement of Tchaikovsky's Violin Concerto by Mr. Harry Blech, and was completed by a performance of that rarely played but fine 'Fantaisie Dialoguée,' by Boëllmann, for organ and orchestra.

## MADRIGALS AT OXFORD

The use of adventitious aids to the enjoyment of music, apart from the case of opera, is continually coming up for debate. Miss Jean Sterling Mackinlay is a perpetual challenge to the purists' objection to a hybrid art, and though her blending of drama, in the shape of gesture and action, with music and costume and lighting, is often very happy, most people who admit the charm of the old songs and ballads when treated in this way, must have felt at times that they prefer thoroughbred to mongrel art. But it is impossible to generalise, and it is better to judge each case on its merits. An interesting experiment of the kind has just been tried at Oxford, where the Elizabethan Singers and Mr. J. B. Fagan conspired to give an evening of madrigals in the Playhouse (the Oxford repertory theatre), in a simple stage setting with costumes of the period.

The Elizabethan Singers are a party of six singers (two women and four men), under the leadership of Mr. Charles Child, of the Cathedral choir, who have been singing together for some years, and have now achieved a high degree of perfection in balance and ensemble. The programme they gave on this occasion (Sunday evening, November 23) consisted entirely of Tudor music, with the one exception of a folk-song arrangement, and the only anachronism—inventable under the circumstances—was a concealed pianoforte accompaniment for Gibbons's 'The Cries of London.' King Henry VIII. and Ravenscroft were represented by two jovial 'ayres to 4 voices,' Byrd by his 'Ave Verum,' and 'The Triumphs of Oriana' by Weekes's 'As Vesta was from Latmos,' for six voices; and variety was provided by two-part canzonets of Morley, and Ayres of Dowland in their four-part vocal version. The idea of costume and lighting was Mr. Fagan's, and the setting was as simple as the costumes were gorgeous. The stage was lighted with a soft light, and the house kept in darkness, except for occasional intervals in which programmes might be consulted.

On the whole the experiment must be accounted a success, for we got more of the music, not less, through the theatrical environment. The singers sat round a table and behaved quite naturally, so that there was no kind of movement or action to distract the attention. On the contrary, the darkness of the house and the pleasing picture on the stage brought about a spontaneous concentration, and enabled the wonderful fresh beauty of the music to make a quite exceptional appeal. F. S. II.

## MEMORIAL TO THE LATE PROF.

## FREDERICK NIECKS

Old students and other friends of the late Professor will be glad to hear of Prof. Tovey's Memorial Scheme for Edinburgh University. It is intended to place in the University Music Class-Room a portrait plaque, to be cast in bronze from a plaster plaque already existing; and to institute an annual prize in Musical History. For these purposes it is desired to raise a sum of £150. Subscriptions are being received by Miss Agnes Johnston, 4, Coates Place, Edinburgh.

The Musical Association has elected Dr. Charles Wood as President in succession to Sir Hugh Allen.

## London Concerts

### RECENT ORCHESTRAL CONDUCTING

London has lately seen something of the work of a native conductor who has of late years only rarely appeared here, of two foreign conductors who were unknown here until quite recently, and of another foreign conductor who has never previously appeared on a British platform.

Furtwängler I have now heard five times—once at Rome and four times in London. At Rome he had ten rehearsals for his concert, and I suppose that for each of his London concerts he had only two. On the other hand, the Roman players are not so well equipped as are the London players, and I do not know that, on the whole, the Rome performance was any better than the London events.

What Furtwängler probably needs is a band of London proficiency, and rehearsals of Continental abundance. As things are, I cannot assent to the unlimited praise his British audiences gave him. One great performance I have heard from him—that of Beethoven's fifth Symphony last February. In Strauss's 'Death and Transfiguration,' at the Philharmonic recently, he gave us all the slow parts too slow, and all the loud parts too loud, and brought out fully the morbid side of the music and even exaggerated it. In Beethoven's seventh Symphony he failed to get precision from his players, and the higher qualities were not hinted at. At the L.S.O. concert on November 24 he conducted Brahms's fourth Symphony. In the soft passages the lack of exactitude was marked, the wood-wind in particular rarely entering with unanimity. But in the last movement he brought out the individuality of the thirty-three variations very clearly. In 'Till Eulenspiegel' he worked up a great climax, but it was of the kind that makes its effect from lack of competition, like a solitary mountain in a great plain—in other words, the preceding part of the piece was very deliberately kept down in order that this part might appear to rise more than it actually did. (But note that by 'climax' and 'rise' I am not alluding merely to bigness of tone, which is only one element in a climax.)

Bruno Walter made a great name in this country by his conducting in the German season at Covent Garden last summer. But it was very observable that people began to praise him before he had earned the praise, for it was only when he had had the band in his hands for some time that the effects he obtained from it were particularly fine—as they then undoubtedly were.

Similarly people have praised him without measure for his conductorship of the concerts of the Philharmonic on December 4, and of the L.S.O. on December 8. Yet at the former he gave a really blatant maltreatment of Elgar's first Symphony, with the brass passages horribly vulgarised, and at the latter a quite ordinary performance of the second Brahms Symphony, with very little blend of tone and no great precision or unanimity amongst his forces. He conducted a Mozart Symphony on each occasion—the 'Haffner' at one concert and the E flat at the other. He does much better with Mozart, I think, than some exacting critics are disposed to admit, but he has a German habit of dulling the effect of the Minuets by too slow a speed.

With Bruno Walter, as with Furtwängler, it probably amounts to this—give him a first-rate orchestra and unlimited rehearsal and he will do great things. Potentially he is probably as great a conductor as his recent audiences have thought him to be, but it is discouraging to see potentiality clapped as though it were actuality. The London public is at present suffering badly from a lapse of standard in its criticism of orchestral performers. The playing has gone down, and the public's understanding of what is good playing has gone with it.

Monteux, at the Covent Garden concert of the British Broadcasting Company, did well. The acoustics of the theatre are favourable to an orchestra playing on the stage, and both detail and ensemble were very well heard. In the Chausson Symphony (which it has been stated by several writers has never been heard before in London, but which I believe did have one performance at Queen's Hall years ago), Monteux showed us a piece of music that might

well take a regular place in our repertory. There is a good deal of Chausson's teacher, Franck, in this music, and some Wagner, but it has individuality nevertheless. The themes are good and are well developed, and the orchestration is very effective.

In the more familiar Brahms 'Variations on a Theme of Haydn' and the Strauss 'Don Juan,' one had a better chance of judging of conductorship. Its prevailing quality was clarity. Every detail stood out well, yet the general or 'all-through' effect of each piece was well realised. With all respect to the great reputations of Furtwängler and Bruno Walter, it must be said that Monteux's conducting on this particular occasion gave greater pleasure than theirs upon the recent occasions above alluded to. The Monteux evening was thoroughly enjoyable throughout, whereas the judicious listener the other evenings provided cause for irritation at imperfections of performance that appeared to be quite overlooked by most of the audience.

When all is summed up, by far the finest orchestral playing we have this season enjoyed in London has been that of the Hallé band under Mr. Hamilton Harty. The treatment of the Berlioz 'Fantastic' Symphony at the concert on November 25 was perfect. This is a big word to use, but there is no other available. A public that cannot recognise the beauty of well-shaped phrasing, of living rhythm, of balance of instrument with instrument, and blend of strings, wood, and brass, as sections and with one another, of continuity (or what I have called above, 'all-throughness'), of precision in attack, and of the other qualities, small and big, which the Hallé players and Hamilton Harty give us, is incapable of realising that in them it possesses exponents of the very highest class.

If the Hallé Orchestra came from abroad it would have to be praised as having given us the best we have heard for a long time, and the fact that its members are our own kind need not restrain us.

An item of the Hallé programme was the Mozart Bassoon Concerto. It was wonderfully well played by Mr. Archie Camden. P. A. S.

### QUEEN'S HALL ORCHESTRA

Sir Henry Wood and the new Queen's Hall Orchestra gave a Symphony concert on November 22; they played light music at a Chappell popular concert on November 29; and they did honour to Mr. Robert Newman on December 6. These were three successful afternoons. What was it filled the hall for the first of them—Brahms's third Symphony, Miss Myra Hess in the Schumann Concerto, or the fifth 'Brandenburg'? Probably the certainty that all were of good and certain value in every movement, and the additional certainty of fine performance. Then there was a 'Cassation'—delightful word!—by Mozart, in G. The popular music a week later included the 'Fantaisie Dialoguée' of Boellmann, with Mr. Kiddle at the organ. For Mr. Newman's benefit concert there was again, and happily, a very large audience. This was judiciously brought about by baiting the programme with Casals (in Boccherini) and the Beethoven C minor. Sir Henry Wood was too unwell to conduct throughout the concert. He retired, carrying everybody's sympathy and wishes for quick recovery, and his place was taken by Mr. Frank Bridge. N.

### LONDON STRING QUARTET

On December 8, the London String Quartet (Messrs. J. Levey, T. Petre, H. Waldo Warner, and Warwick-Evans) began, at Æolian Hall, a Beethoven Festival which occupied the whole week, all the Quartets being performed in chronological order. The scheme is, of course, not new; but it is obviously popular, and it certainly shows in the best light the finer qualities of the London players. Their strong point is the ensemble, and ensemble plays a far more important part in Beethoven than in the moderns whose rhythmic and harmonic licence opens the door for the widest liberty, or in the music of his predecessors, who frequently thrust the chief burden on to the leader. Individually, they are all excellent players, even though their style is not in any way homogeneous. The leader, Mr. Levey, is specially admirable in the quick runs

which abound in the slow movements of Beethoven, and which he plays with consummate ease. Mr. Petre—his second—on the other hand, possesses unusual qualifications for his position. He can be trusted to efface himself at the right moment, momentarily to take the lead in announcing a subject, or to follow the slightest change of colour in the leading part with sympathy and intelligence. The violist, Mr. Warner, is inclined to be a trifle reticent at times. Of course he pulls his weight, as the saying is, and his taste never errs. But the first Bohemian Quartet, which owed much of its success to the virile energy of its violist, M. Neidai, showed, years ago, that even in Beethoven the inner parts can occasionally become prominent with distinct gain. The fourth member of the Quartet, Mr. Warwick-Evans, is the best of our 'cellists, and this is not little, for Miss Harrison, Mr. Cedric Sharpe, Mr. Arnold Trowell, and Mr. Felix Salmond, form a quartet which would well stand comparison with any other champions from abroad.

The actual interpretation need not be discussed now, since this was, I believe, the third Beethoven Festival which the London String Quartet has given us. If memory can be trusted, audiences were more numerous on previous occasions, owing no doubt to the fact that the present Festival was held during the week when fog played havoc with concert audiences.

B. V.

## BRITISH EMPIRE MUSIC FESTIVAL

A concert with the above description was given at the Albert Hall on December 10. The organizer was Mrs. Ernest Bigland. Dame Clara Butt and other celebrated artists sang. An orchestra of women, conducted by Miss Gwynne Kimpton, played. It was a foggy night, and the Albert Hall does not often house so scanty an audience. It was a curious audience, insusceptible to the orchestral music, but easily touched by the singers. If the occasion truly represented the musical efforts by the British Empire, we should have to admit that 'Lo! here the gentle lark' (imperfectly performed) was of all music the most preferred by an Imperial assembly. It was, of course, nothing of the sort. The words 'British Empire' are at anyone's disposal. A fraudulent mining company can adopt them in its name, and so can a street seller of ice-cream.

This was the third of the dreary and disorganized concerts given under this name at the Albert Hall. The institution also distributes medals to composers, awarded by eminent personages. Considering what some of the medal-winning music was like, the reputable medallists can hardly be proud of their distinctions. Not that all the evening's music was bad—far from it. The programme opened with Dr. Vaughan Williams's 'Wasps' Overture, Mr. Robert Radford was announced to sing songs of Stanford and Wallace, and Dame Clara Butt the 'Chrysis' of Dame Ethel Smyth. The second part of the programme, which one was not able to stay for—if it progressed at the same rate as the first part it must have lasted till midnight—included Walton O'Donnell's 'Gaelic Rhapsody,' for military band, which has often been admired in recent months.

But the planning of this evening's music, the jumbling of good and bad, and the atmosphere—something between a political bazaar and a ballad concert—were all hostile to the good of the art. One of the prizes of this bran-pie of a concert was to have been Thomas F. Dunhill's Symphony in A minor. But owing to pressure of time all but the first movement was cut out of the programme. And even this remaining movement was indifferently played, so we still await an occasion for hearing properly what is a finely musicianly work.

And what strange things—O Muses!—thus pressed into the space. There was, for instance, a 'British Miniature Pianoforte Concerto,' by Miss P. Norman Parker. Well, shorn of its ridiculous title and of a truly *impayable* programme note which professed that the various phases of 'British character' were to be found depicted in this glib piece of average student work, it might have figured in the annual orchestral programme of one of our minor schools of music. It had no sort of claim to be heard by the general public. Some of the medal-winning songs were the most ordinary of pot-boilers. And when

the British Empire in all its majesty and might takes to running a musical festival, it might impress on leading vocalists that the applause of less than one per cent. of an audience is not decently to be considered as an invitation for an encore. No; we have had reason before to suspect musical enterprises which make too loud protestation of patriotic or imperial motives, and this is no exception.

This language may seem strong, but experience of three of these much-boomed 'festivals' convinces one that, run as at present, they cannot do the art of music any good.

C.

## GERALD COOPER'S CONCERTS

Mr. Gerald Cooper deserves well of the community for the exceedingly engaging set of concerts he gave at Aeolian Hall, Nos. 2 and 3 of which were on November 21 and December 5. But precisely such merits as his are those the community most easily overlooks, and the rare and delightful things were heard by small gatherings. Miss Marjorie Hayward led the instruments in little-known chamber music of Bach, Mozart, and Beethoven—Sonata for violin and flute, Flute Quartet, and the third String Trio in G (which contains movements not inferior to some of the early quartet movements of Beethoven). And between, Miss Megan Foster sang—with most apt daintiness in some Elizabethan pieces, but in Rameau with not all the technical *brio* wanted.

At the next of the set, Mr. Anthony Bernard conducted the London Chamber Orchestra, and we had some Corelli, Bach, and Haydn (Symphony No. 34, in D) on very much the scale for which it was meant. It all made one want for it a word like 'genteel' or 'gentlemanly,' only with the nicest possible signification. Especially did Haydn sparkle and disport himself—free and even bold, and so perfectly well-bred all the time. Miss Dorothy Helmrich sang, and Mr. Gerald Cooper, of course, was at the harpsichord.

C.

## BRITISH WOMEN'S SYMPHONY ORCHESTRA

Some of the orchestras will not, it seems, admit women, no matter how well they can play. Well, the women have retaliated. They have made up an orchestra which shall be independent of men. But there is no ill-feeling—no 'sex warfare'—about it, and the proof was that at the first of the new symphony concerts of the band (Queen's Hall, December 3) it admitted a male soloist, M. Alfred Cortôt, much as the exclusively male Hallé Orchestra may engage a Suggia or a d'Aranyi as soloists.

The women also admitted men's music. There were Overtures of Beethoven and Weber, and the D major Symphony of Brahms, all given under the stick of Miss Gwynne Kimpton. The upper strings were numerous and capable. Double-basses were few and rather weak. As for the wind, women have apparently not yet taken to those coy and elusive instruments long enough to have won their obedience. They were often shy and restless in the hands of their new feminine captors. Some would not speak up at the appropriate moment, others seemed bent on bolting back to their native woodlands (the horns particularly). If we have heard better performances of the Symphony from mere amateurs, that is not to say we are anything but hopeful over the future of the orchestra when it has had the thoroughly gruelling drilling which is clearly the first need of its slipshod youth. There is no reason why women, who master the violin and the pianoforte, should not do as well with any other instruments, and considering the enormously greater number of women than men who now take to the practice of music, all-women orchestras may well be a commonplace of the future. Meanwhile, Miss Kimpton and her friends have a lot to learn.

Not all the music was by men. M. Cortôt played in a Pianoforte Concerto by Mlle. Germaine Tailleferre, which caused a sympathetic ripple, increasing to a splash when the young composer was found to be in the house. Then we had one of the movements over again, and this was nothing to regret, for the Concerto is nice and brief music, quite unpretentious and quite neatly pieced together.

C.

## A HARPIST FROM MOSCOW

Madame Marie Korchinski, who played the harp at Wigmore Hall on December 2, was announced as having come straight from the National Conservatorium at Moscow, and consequently we might be excused an extra hard look at one who knew that mysterious closed world of Muscovy—as unknown now, almost, as it was to the Elizabethans. But this accomplished, an elegant young woman bore no sign of having come farther than from Putney.

She brought no examples of the new Russian school of composition of which vague rumours now and then reach us, but she brought a harp, and played on it with virtuosity and an exceptionally full tone. This tone was good enough to make transcriptions of Scarlatti, and even of Debussy, very acceptable: but Chopin on the harp (she gave us the C sharp minor Impromptu) is but a travesty. The concert was not all harp, a disposal much to the credit of the player's good sense. She called in Mr. C. Kony (flautist) and Mr. Raymond Jeremy (violinist) to vary the monotony of her poetic instrument, and they joined in the rarely heard Sonata of Debussy for those three instruments—one of the latest of his compositions, and one that seems to speak of lassitude and a destroyed serenity.

## SOME SINGERS OF THE MONTH

Galli-Curci has been and gone. What has she taken away? A tremendous haul of English currency—enough, no doubt, to subsidise a symphonic orchestra, if not an opera company. What has she left behind? A curious reputation—as mixed and undecided a reputation as that of any important performer one can recall, for no two persons agree over her merits or her status.

These disagreements and controversies are my excuse for going back to this much-talked-of young woman. On December 14, at her last concert at the Albert Hall, she sang on the whole better than before, and though there was nothing to cause much modification in previous opinions, one felt this time at liberty to make up his mind fully without fear of undue harshness.

Well, it is undoubtedly one of the great voices of the world to-day. To deny this seems to me as absurd as to over-rate Galli-Curci as a technician or interpretative artist. It is not a 'white' voice in the pejorative sense. She is not one of the Italian singers whose song is all vowels, though certainly she does not give the consonants much of a chance, and this invalidates her German singing. May I say that it is rather a cream-coloured than a 'white' voice?

To one appreciative of technical finesses, her easy diction in such things as Rossini's tarantella, 'La Danza,' and the Spanish ditties by which she has won so much applause, is a rare pleasure. It proves a tongue entirely unhampered by any wrong muscular effort, and this is a good deal of the basis of sound vocal techniques.

Against this it has to be admitted that she is apparently not interested to any depth in diction, and the words may go (if I may say so) 'hang' if they happen not to chime in with her prime consideration of tone, and the production of a limpid, easy-flowing Italian style. Many have been disappointed with Galli-Curci, and some most unjustifiably—having expected to be moved by her in a way entirely foreign to the effects of any coloratura soprano's art—but I think that the chief cause of Londoners' disappointment was not the quality of the voice, but the monotony of the use she made of it.

She is not a versatile singer. It is true that she will put down Donizetti and Wolf cheek by jowl on her programmes, but that does not mean that she is going to alter a true Donizetti style for a true Wolf style—no, she turns out both *à la* Galli-Curci, in the same indolent way.

Her singing lacks relief, it lacks punctuation. There is a lack of buoyant vitality. She sounds glib, but she is a woman of frail build, and under her apparent facility there is probably a heavy physical tax. This is, in fact, continually being proved by her mannerism of clipping short the ends of her phrases as though she were bankrupt of supply. And when a sustained effort was asked for to build up a climax, often the voice sadly wavered. Often she

misjudged her means, holding too long to a showy, penultimate note, only to drop to a toneless or out-of-tune final.

She does herself wrong to sing in the Albert Hall. It is not a voice for that space—it is not round or full enough. Its charm tells properly in a small space, and hence the excellence of her gramophone records. At the final concert one did not notice so much of her mannerism of 'pecking' at low-to-high intervals—a mannerism disastrous to intonation. An unmitigated fault lay in her scale-passages, which she ran up and down with the jaw (so to speak) in full pursuit. The result was all sorts of different 'ah's'—fat ones, thin ones, and 'ah's' that had turned into 'ooh's'.

She does not sing well in German, French, or English, for she has made no effort to adapt herself to the idiosyncrasies of these languages—in so far as they are not Italian, the worse for them! In Wolf's 'Verborgenheit' there was a flow of sweet tone, but as an interpretation of the song it was ridiculously poor. On the other hand, 'Una voce' has not for long been so beautifully sung, and in this there is probably not a living singer to rival Galli-Curci. Perhaps when Galli-Curci next comes to England she will have put in some hard work at the technics of singing, and cured her present indiscipline. Then we shall have some singing, indeed!

Emerson once said of an Englishman's elocution that it was 'stomachic.' Nothing could be more true of Madame Kirkby Lunn's singing in the sense that the term suggests body and bigness. It was easy to realise the other day at her Wigmore Hall recital how she once held her own with the great Continental singers in Covent Garden's palmy days. Her tone does not merely 'cut' through by force of an excessive dental concentration. It is so deep set that it always has a fine importance. Unlike practically every other English contralto of the day, Madame Kirkby Lunn does not advertise changes of vocal gear when going uphill. She knows with the motorist that such clumsy tactics are bad for the works. She glides easily from note to note—without slurring—and displays a care in knitting together her phrases that other singers might well imitate. Her singing is all so splendidly untrilled. Again this singer judiciously estimates the relationship between tone and verbal sense. And far less than on some other occasions of late did Madame Kirkby Lunn this time indulge in 'scooping.' Astonishingly effective were her turns, stressings, and *staccato*. The admirable programme gave us much Brahms and Schubert.

A tenor, Signor Rangoni, who sang at Wigmore Hall, is still callow, but so have been many eminent Italians of his type at the beginning. There is a great deal to be said for this young dramatic singer, but he has to do much more solid work. We had at any rate the comforting conviction that Signor Rangoni is on the right track. Of few of our own adolescent singers can this be fairly said.

The best feature of Miss Jean Starr Untermeyer's recital at Eolian Hall was the composition of her programme. It was a pity that better vocal technics did not go hand in hand with such tastefulness. She sang alternate groups of Schubert and Wolf—the latter was represented by five songs from the Spanish book and a group of four of the 'Moricie' songs. Miss Untermeyer must have heard Gerhardt sing fairly often, and seems to have modelled her style on that singer. Her singing lacked lustre. There was too much of Gerhardt's sentimental tendency and close attention to verbal detail. But Gerhardt never loses the broader meaning of her songs, however she stoops to make fine points, whereas Miss Untermeyer seemed to be toiling on phrase by phrase, or even word by word.

From the beauty of her high notes and—in her happiest moments—the appealing naturalness of her middle register, one quite well saw why Miss Freda Wilson (Æolian Hall) wished to give a recital. Whether the time was ripe is another matter, for this singer had but little real interpretative grip, and she was too apt to confuse the flow of her tone by wrongly-produced vowels. She found it hard to sing with a flexible jaw, and both tone and diction as a consequence were lacking in a proper dignity.

Miss Joan Elwes proved herself a singer of uncommonly musical intentions at her Bach concert (Wigmore Hall, November 20), and this was followed by a mixed recital also



containing a number of good things. Of Bach she sang the 'Spring Cantata' and arias from several other cantatas, some of them too little known. Her feeling for the music was evident, and that she was genuinely musical the dovetailing of her part showed. Miss Elwes's tone is bright, but it struck one that this brightness is won rather at the expense of roundness, and that a full opening of the throat is not at present her principal care. The arias of Verdi and Weber at the second concert were the sort of music that shows at once a temporising with the fundamental principles of singing.

H. J. K.

## CHORAL CONCERTS

Because the London public has no affection for Beethoven's Mass in D, a choir must needs have courage and devotion to give it performance. These were the qualities for which the London Choral Society and Mr. Arthur Fagge won praise on November 20, at Queen's Hall. A choir with so restless a programme as this, and no abnormal means for intensive rehearsal, cannot throw in with its other work an intimate, revealing performance of the Mass in D. Sufficient that the London Choral Society and the London Symphony Orchestra gave us an occasion to reassess the work through the ear, so that those who thought it greater than Bach's Mass in B minor could renew their faith, and those who found it unconvincing could decide to remain unconvinced. The solo singers were Miss Elsie Suddaby, Miss Lillian Berger, Mr. John Collett, and Mr. Kenneth Ellis. Miss Berger set the best example of singing, but none of them knew the music as our Elijahs know their Elijah music, or our Angels theirs. This was, of course, not entirely the singers' fault. The Mass was preceded by Bach's Motet 'God's time is the best.'

The Mass in B minor was given on November 20 by the Philharmonic Choir at Central Hall, Mr. C. Kennedy Scott conducting. School-children were invited to hear it, and they came in great numbers. The performance was in everything a repetition of that given at Queen's Hall on November 13.

The Civil Service Choir, under Mr. Rutland Boughton, had a notable programme for its concert at Central Hall on December 4. Of staple music it contained Bach's 'Sleepers, wake' (three times this work comes into the month's review of musical events in London) and Parry's 'Jerusalem.' The unfamiliar items were Alec Rowley's 'The Leaves of Life,' for baritone solo and female chorus—well written and of melodic quality; Mr. Boughton's Motet 'The City' and male-voice choruses 'The Blacksmith' and 'Quick March'; 'The three jovial huntsmen,' by Sir Walford Davies; also four Sea Shanties in Sir Richard Terry's arrangement. The audience was invited to join in these, and in 'Jerusalem.' The instrumental 'relief' was Mozart's Oboe Quartet—a bright idea!

The Westminster Choral Society, which seems to have given up the speculation of modern cantatas for the certainties of the old, put Bach's 'I wrestle and pray' and 'Be not afraid' into its programme at Central Hall on December 10. Mr. Vincent Thomas showed himself a true choral expert.

In the suburbs the event of the season has been the performance of 'The Dream of Gerontius,' given by Croydon Symphony Orchestra and Philharmonic Society on November 22. Mr. Alan Kirby fully justified his ambition, and conducted a performance that went far beyond expectation. Mr. John Coates was Gerontius. Dulwich Philharmonic Society, under Mr. Arthur Fagge, was heard at 'The Golden Legend' on December 3, in Dulwich Baths Hall. On December 6 choral music was to be heard at the extremes of London—'Hiawatha' at the Alexandra Palace, under Mr. Allen Gill; 'Merrie England' at the Crystal Palace, under Mr. W. W. Hedgcock; Stanford's 'Ave atque vale,' and David's 'The Desert,' by the Ealing Philharmonic Society, under Mr. A. C. Praeger.

Hither Green Choral and Orchestral Society, conducted by Mr. Ernest Dumayne, had the following excellent programme for its concert on December 11: Stanford's 'Songs of the Sea' (Mr. Joseph Farrington), Mendelssohn's G minor Piano-forte Concerto (Mr. B. Martin), Bridge's

'The Flag of England,' and Vaughan Williams's 'Toward the Unknown Region.'

The Christmas concert of the Oriana Choir brought together the customary wealth of old and new, unfamiliar and homely. The Choir was not in its best form during the earlier half of the programme. An almost persistent tremolo among the sopranos was out of place in the Palestrina 'Ave Maria' (is it ever in place in choral singing?), and spoilt the tuning as well as the spirit of the piece; and in the 'Coventry Carol' the altos flattened badly. The Choir recovered its form with the modern works in the second half, and sang delightfully, especially in some Holst and Vaughan Williams items.

## CONCERTS IN CHURCHES

## THE TUDOR SINGERS

The Tudor Singers, at St. Alban's, Holborn, on December 16, gave a recital of 'sacred mediæval music,' but most of it, so far from being in the least bit mediæval, was pure 16th-century polyphony, including a good part of Byrd's five-part Mass and some splendid Motets of his. The 16th-century Fleming, Kerle, was described on the programme as '14th-century.' Some Weelkes, Morley, Gibbons, Praetorius, and Palestrina was also sung, and the moderns Kooper and Holst were admitted into this august company. The singers were a party of ten, and while their tone admits considerably of improvement, one wished them well and hoped they would carry far and wide such a good work. The church was full.

## BAX AND VAUGHAN WILLIAMS AT SOUTHWARK CATHEDRAL

Southwark Cathedral is nowadays well known as a haven for good music. The Christmas service which Mr. E. T. Cook conducted there on December 13 was admirably composed. Is not this in effect a faultless combination of new and old, familiar and unfamiliar?

Bach: Cantata, 'Sleepers, wake!'

Mozart: G minor Symphony.

Bax: Carol, 'Of a rose I sing.'

Vaughan Williams: 'Fantasia on Christmas Carols.'

Mr. Bax's difficult and esoteric piece grows on one. It was singularly well managed by Mr. Cook's choir. Its high ornateness was well contrasted with the rustic frankness of Dr. Vaughan Williams's ever-delightful Fantasia.

## VAUGHAN WILLIAMS'S MASS AT THE ABBEY

The Westminster Abbey Special Choir performed a distinguished service to music in singing, at the Abbey on the evening of December 15. Dr. Vaughan Williams's Mass in G minor, for unaccompanied double chorus and solo quartet. Mr. Sydney H. Nicholson conducted.

It is strange that this Mass has been so little heard. A Wolverhampton choir sang it at Queen's Hall, and it was given at Westminster Cathedral towards the end of Sir Richard Terry's regimen. This time we had a wonderfully beautiful performance, and one of the effects of it should be to incite other choirs to tread the way of this strange and remote but inspiring music.

It is one of the most complete expressions of the later phase of Dr. Vaughan Williams's art. While it is to some extent, no doubt, the result of his studies of Tudor music, nothing could be more preposterous than to represent it as being a *pastiche* in the 16th-century manner. Perhaps it was to show the absurdity of this suggestion (which was lightly put forth in various quarters when the Mass was first sung) that the Westminster Choir sang between the Gloria and the Credo a Motet 'O Beata et gloriosa Trinitas,' of Palestrina, a composition of truly angelical suavity. Compared with the sunny harmonies of its construction, the modern Englishman's work suggested the grey and craglike edifices of Northern Gothic.

The Mass is a mine of technical interest, and may be counted on to influence deeply such young men of to-day as

aspire to compose devotional music which shall be devotional not merely in name but also in substance. The general effect is of a very great and noble austerity. Someone said that not since the Abbey was a relatively new building can it have heard within half-an-hour so many consecutive fifths. The sure art of Dr. Vaughan Williams's use of progressions which clumsy writing can make repellent, is a matter of interest to all intelligent musicians. The entire work consists only of common chords.

It is hardly necessary to say that the mode of expression is as far as can be removed from the romantic or theatrical. Within its chosen sphere—that is, of pure liturgical service—its expressiveness is deep and intense. The Kyrie in its grave beauty is masterly. The end of the Gloria brings a succession of Amens that have a suggestion of bells pealing. In the Credo, as elsewhere, there are to be heard amid the keen winds of this polyphony the passage of folk-song shapes, completely reverent, of course, and only dimly enough discerned, but giving the imagination a hint, with a thought of the humble multitudes whose faith is being declared. The Agnus Dei affords the most touching moment of personal devotion in the whole. The prayer for mercy, with its antiphonal repetitions at a minor third higher, verge on the plaint or the cry.

The Choir had mastered the work and gave us singing of an extreme beauty. It was preceded by Dr. Vaughan Williams's 'Three Preludes on Welsh Hymn-Tunes,' played by an anonymous organist. Dr. Alan Gray's Motet, 'Dixit Dominus,' was also sung, an elaborate and urbane composition—Wren-like rather than Early English. The choir is inviting the adherence of honorary members in order to prosecute more energetically the good work it is doing.

C.

#### BYRD'S 'GREAT' SERVICE

St. Margaret's, Westminster, was packed on November 25 when Dr. Whittaker brought his Newcastle Bach Choir to perform the recently-discovered 'Great' Service of Byrd. The choir, despite depletion of its ranks by influenza, sang finely. Their skill was shown above all in the (apparent) ease with which they overcame the rhythmical difficulties in which the work abounds, and in the certainty with which they sustained the pitch throughout. Of the music itself it is impossible to speak in a notice necessarily brief. It must be said, however, that the deep impression it made was manifest. What is to be the future of this great music? Obviously few church choirs can make it part of the repertory: it is too long, as well as too difficult. Here is an opening for the Provincial Festivals: and we should like to hear a portion of it—say, the 'Magnificat'—done by the Philharmonic and other London choirs.

It should be added that instrumental relief of a suitable kind was provided by Mr. Stanley Roper with some old English organ music; and that Mr. Herbert Dawson rounded off the occasion with a splendid performance of Bach's Passacaglia and Fugue.

H.G.

Despite the great interest now taken in Purcell, it is not easy to hear much of his music in public. Readers should therefore note that the League of Arts will devote two evenings to his music on January 5 and 8, in the Great Hall of the University of London (Imperial Institute Road, South Kensington). The choir, conducted by Mr. Geoffrey Shaw, will sing selections from the choral works, the Kendal String Quartet will play, and a ballet in costume will be given by the League Dancers. The concerts begin at 8.30.

One of the outstanding productions of the spring season will be that of Delius's 'Mass of Life' at the Philharmonic concert on April 2. The Philharmonic Choir needs extra voices (mainly tenors and basses) for the occasion. Good sight-readers who would like to take part in the performance of this little-known work should write to the hon. secretary, Mr. D. Ritson Smith, 70, Esmond Road, W.4.

#### EASTBOURNE FESTIVAL

The second musical Festival at Devonshire Park, Eastbourne, was best summed up by the critic who called it a 'nine days' wonder.' It gave a fairly comprehensive view of British music and musicians, besides attending to music in general, and it is no wonder that it took nine days. The designer and creator of the Festival was Capt. H. G. Amers, and it was the municipality which undertook the responsibility and organization.

Only a sketch of such activities can be given here. To begin with the conductors: these were Capt. Amers as conductor-in-general, Sir Edward Elgar, Prof. J. B. McEwen, Sir Landon Ronald, Mr. Adam Carse, Mr. H. Coleridge-Taylor, Sir Dan Godfrey, Mr. Norman O'Neill, Mr. John Ireland, Mr. Armstrong Gibbs, Dame Ethel Smyth, Mr. Frank Bridge, Mr. Alexander Brent-Smith, Mr. Edward German, Sir Alexander Mackenzie, Prof. Granville Bantock, Dr. R. Vaughan Williams, and Sir Henry Wood. Those in the list who are composers were there to conduct works of their own.

Here are the first two programmes:

#### Friday, November 21

'The Land of the Mountain and the Flood' ... ..	Hamish MacCunn
'Solway'—a Symphony ... ..	McEwen
Violoncello Concerto ... ..	Elgar
Miss Beatrice Harrison	
'Enigma' Variations ... ..	Elgar

#### Saturday, November 22

Overture, 'Hansel and Gretel' ... ..	Humperdinck
Miniature Suite—'Boulogne' ... ..	Adam Carse
Madrigals, Ballets, Folk-Songs	

#### The English Singers

Symphony No. 2, in E minor ... ..	Rachmaninov
Suite, 'L'Arlésienne' ... ..	Bizet—Ronald
Ballet Music, 'Hiawatha' ... ..	Coleridge-Taylor
Two Operatic Excerpts	Rutland Boughton and Rimsky-Korsakov

Every programme had its special work, or more than one. These are some of the special features: the 'Royal Fireworks' Suite, arranged by Hamilton Harty, from Handel; 'Crossings,' by Armstrong Gibbs; John Ireland's 'Symphonic Rhapsody'; a Phantasy Suite by Maurice Besly; Mr. Victor Watson in a Handel-Lotter Concerto for double-bass; Frank Bridge's 'Summer'; the first performance of A. Brent-Smith's Symphonic Studies on a theme by Farnaby; Edward German's 'Theme and Six Diversions'; Bantock's 'Hebridean' Symphony; 'Old King Cole' Ballet Suite by Vaughan Williams; Holst's 'St. Paul's' Suite.

On November 27 the Festival Choir sang Mackenzie's 'The Dream of Jubal' under the composer's direction. This Choir is composed of the Eastbourne Choral Union (Mr. James R. Dear), the Eastbourne Choral Society (Mr. Francis J. Footel), and the Municipal Chorus (Capt. Amers). The performance pleased everybody, especially those who were aware that the common neglect of 'The Dream of Jubal' is only a freak of fashion and that the work would repay a kingdom-wide revival.

There were some well-known soloists to be heard at the Festival, among them John Goss, Myra Hess, Jelly d'Aranyi, Harriet Cohen, and Pablo Casals.

The orchestra of sixty, including a dozen amateur string players, achieved a triumph, and the members shared it with the musician whose responsibilities covered the whole of the rehearsing. This, his second Festival, makes Capt. Amers a power in the land.

The Title-page and Contents of Volume 65 (January to December, 1924) of the *Musical Times* will be ready early in January. Subscribers can obtain them post free on application to the Publishers.

## Competition Festival Record

### NORTH LONDON FESTIVAL.

Among the successes of the North London Musical Festival just held was the part taken by infant and junior schools. Instead of appearing on the stage, the children tripped into the hall right among the audience, who were seated alongside the walls. The traditional type of game was not required; the modern singing game adopted was R. H. Macdonald's 'Will you walk a little faster?' Even more appealing was the charm of the infants when they sang and acted or danced the story of 'Cock-a-doodle-do.' Almost as numerous as on its introduction last year was the entry for girl guides' choirs, and Mr. Harvey Grace, massing the eight choirs together, produced an inspiring effect. Quite new was a class for the singing of old English songs, at the choice of the competitors, from Dowland, Morley, Rosseter, Purcell, and others. One of the keenest contests was the open class for mixed choirs, who had to sing Byrd's 'Sing joyfully unto God' and Elgar's 'O wild west wind.' Sir Richard Terry, though deprecating 'stunt' singing as a rule, approved the realistic wind effect obtained by the Portsmouth Temperance Choral Union, which won the *Daily Telegraph* Shield. The open class for men's choirs had a difficult task set in Percy E. Fletcher's 'The Vision of Belshazzar,' but this was ably surmounted by a choir from Chatham, conducted by Mr. Leslie Mackay. Both classes for ladies' choirs were won by Madame Elsie Wood's Choir from Muswell Hill. No less than seven competitions were held for secondary and elementary school choirs. There was also keen competition by string orchestras, the senior honours going to Mr. Victor Duane's Orchestra from Watford. In the various solo classes there were over fourteen hundred entries, placing this Festival high in the list of large events, though it was not a record year in that respect. The standard, however, put the Festival on a high plane. Ten adjudicators were engaged day and evening in two halls during the eight days of the competitions.

### THE SOUTHERN AREA (LONDON) FESTIVAL.

This Festival concluded its third season on November 20, at Wandsworth Town Hall. There were 75 classes, and a total of 13,000 entries (including 32 choirs and bands), an increase of twenty per cent. on the previous year.

The competitions occupied eight days, and the principal results were as follows: *Daily Telegraph* Shield for Choral Societies, Suburban Madrigal Society (Mr. Samuel Dyson); Ladies' Choirs, Sheen School of Music (Miss Edith Hays); Chorus of equal voices (senior), Beulah House High School, Balham (Miss Dorothy Shareman); School orchestras, Albert Bridge Violin School, Battersea (Miss G. Elston); Gold medal classes for Soloists, Miss Emily Gardner and Mr. Henry Hassell (vocalists) and Miss Muriel Henniker (pianist). The secretary of the Festival (Mrs. Lester Jones) informs us that a 'copper' collection for the Vocal Therapy Society funds realised £7 17s. 6d. This Society exists for scientific remedial vocal treatment to nerve-shattered and shell-shocked soldiers.

MILLOM.—Excellent choral singing, both mixed- and male-voice, was the feature of this year's Festival, two choirs from Milloom and two from Barrow having a rare tussle for supremacy in their respective classes—the home teams winning by the narrowest of margins. Instrumental classes were small, but unusually promising; vocal soloists strong in numbers, and showing excellent material, but most of it in the rough stage. A packed house heard the long evening session, and the executive and public of this little Cumberland town are to be congratulated on a Festival so good chorally as to justify one of the speakers calling it a pocket Blackpool.

NORTHAMPTON.—The old-established Sunday School Union Misteddod threw its classes open this year, with good result in the solo classes. The pooriness of the response by choirs seems to suggest that the date—December 3-6—runs too near to concerts given by various bodies just before the Christmas season. Certainly there are many counter-attractions, and these, with persistent rain, played havoc with the attendances. The outstanding

feature was the notable improvement of standard in the instrumental classes—pianoforte, violin, and violoncello. These were so good, and so many of the players were local, that it ought to be possible to include next year classes for such chamber music as violin and pianoforte sonatas, and pianoforte trio. The sooner these players get together in twos and threes, the nearer comes the day when there may be a class for stringed orchestras. Another feature worth mentioning is the unusually large proportion of boys and lads among the instrumentalists; and, on the whole, they showed better form than the girls.

An excellent programme was announced for the concert, on December 19, in connection with the Kensington Festival. The combined choirs, twelve in number, were down to sing Bach's 'Sleepers, wake' and the Chorale, 'Jesu, Joy of man's desiring,' and traditional carols arranged by Vaughan Williams and Holst. The soloists were Miss Flora Mann and Mr. George Hughes. An orchestra, drawn chiefly from Kensington amateurs, played some Haydn. Dr. Vaughan Williams conducted.

## Music in the Provinces

BIRMINGHAM AND DISTRICT.—At a pianoforte and song recital given by Mr. Michael Mullinar and Mr. Charles Hedges, a new 'Tocatta' by Holst was given its first performance in this city. The principal theme of the work is a Northumbrian pipe-tune, 'Newburn Lads.' The theme is treated in various ways, the piece working up to an exhilarating climax. Among his vocal items Mr. Charles Hedges included the 'So tanzen die Engel' and 'Du wunderliche Tove,' from Schönberg's 'Gurre-lieder.'—A work of Dittersdorf was played by the Catterall Quartet at the second concert of the series. It turned out to be no more than easy, pleasant music. Dohnányi's D flat Quartet and the third of Beethoven's 'Rasoumovsky' Quartets were also given.—The Broadcasting Station Orchestra, together with the City Choir, gave a performance of Kutland Boughton's 'Bethlehem' on December 3. The work loses its charm when given on the concert platform, though the singing of the Christmas carols was much enjoyed. Mr. Joseph Lewis conducted.—Supported by the same orchestra, Walsall Philharmonic Society performed Coleridge-Taylor's 'A Tale of Old Japan.'—The Philharmonic Pianoforte Quartet (Messrs. Paul Beard, Venton, Hock, and Kelly) gave a beautiful performance of Brahms's G minor Pianoforte Quartet.—At a meeting of the Birmingham Bach Society, on November 20, Purcell's 'King Arthur' was given, and a vocal quartet sang the Bach Chorale Prelude 'Deck thy soul with gladness,' arranged from the Organ Chorale Prelude by Mr. Bernard Jackson.—The first of a series of three concerts by the Arthur Hytch String Quartet was given on December 10. The Delius Quartet was the outstanding feature of the programme. Its beautiful wandering themes were given by the players with feeling and sincerity.

BLACKPOOL.—The programme of the Blackpool Choral and Orchestral Society's concert, under Mr. Percy M. Dayman's direction, on November 19, included Stanford's 'The Revenge,' 'The Blue Bird,' and 'Phaëdra Crohoore,' and an orchestral suite 'Simon de Montfort,' by Dr. F. H. Wood, who conducted it.

BRISTOL.—The 'Hiawatha' trilogy was performed by the Choral Society, on November 15, with orchestra, Mr. George Riseley conducting. The soloists were Miss Elsie Suddaby, Mr. John Perry, and Mr. Herbert Brown.—Kreisler and Mr. Charlton Keith were at Colston Hall on November 18.—On November 25, the Musical Club celebrated its majority by repeating the programme—Beethoven's Quartet in C minor and Dvorák's Pianoforte Quintet—with which it opened in 1903. The performers, too, were the same, with the exception of Mr. Rest, the viola player.—Sir Landon Ronald was the conductor of the Symphony Orchestra's concert on December 3. The Symphonies were Schubert's 'Unfinished' and Tchaikovsky's fifth, and Miss Una Truman played Saint-Saëns's Pianoforte Concerto in G minor.—On November 28, at the

children's concert, Mr. Maurice Alexander's Orchestra played a Gavotte and Bourrée of Bach, Schubert's 'Rosamunde' Overture, and some movements from the 'New World' Symphony. —At the Philharmonic Society's concert on December 6 in Colston Hall, Elgar's 'Polonia,' Frank Bridge's Suite, 'The Sea,' and the Prelude to Act 3 of 'Lohengrin' were played by the orchestra, which joined the choir in B. J. Dale's 'Before the paling of the stars' and Parry's 'Pied Piper of Hamelin,' with Mr. Norman Stone and Mr. Norman Notley as soloists. The English Singers sang madrigals and modern arrangements of folk-songs. Mr. Arnold Barter conducted. —Horfield Baptist Choral Society and Orchestra, numbering seventy, performed Wesley's 'The Wilderness,' Parry's 'Blest Pair of Sirens,' Handel's 'Water Music,' an eight-part choral piece by Peter Cornelius, and Walford Davies's 'Solemn Melody,' on December 10. Mr. E. G. Harris conducted. —On December 13 Fry's Musical Society (chorus and orchestra), numbering two hundred, performed Frederick Bridge's 'The Flag of England,' Coleridge-Taylor's 'Sea-drift,' Fletcher's 'For Empire and King,' and Parry's 'Jerusalem.' Fletcher's 'Woodland Pictures' and a selection from 'Mignon' were played by the orchestra. Mr. Charles Reed conducted, and the soloists were Mrs. E. Cadbury and Mr. P. G. Featherstone. —Miss Frieda Hempel gave a recital in Colston Hall on December 12. —On December 11 pupils and friends of the Grammar School formed a chorus and orchestra for Barnett's 'The Ancient Mariner,' Balfour Gardiner's 'Cargoes,' and some folk-songs and Negro spirituals, Mr. C. W. Stear conducting.

CARLISLE.—The Choral Society opened its season with a performance of Verdi's 'Requiem,' under the direction of Dr. F. W. Wadely. Schubert's 'Unfinished' Symphony completed the programme.

CHELMSFORD.—The Choral Society, conducted by Mr. F. E. Swan and assisted by an orchestra, performed 'The Martyr of Antioch' on December 9. The soloists were Miss Maude Wilby, Miss Lily Clare, Mr. David Ellis, and Mr. Edward Dykes.

COLCHESTER.—'Elijah' was given by Colchester and District Musical Society on December 11, under the direction of Mr. F. W. Kingdon.

CROSS HILLS.—Hubert Bath's 'The Wake of O'Connor' and the concert version of Gounod's 'Faust' were given by Cross Hills Choral Union on November 20, Mr. Clement Waddington conducting.

EXETER.—At the Chamber Music Club's meeting on November 19, Geoffrey Shaw's 'Six Shakespeare Songs' for eight voices and pianoforte were performed. —On November 10, Mr. Reginald Rudd, Miss Phyllis Smith, and Miss Daisy Hoult played a 'Serenade' for pianoforte trio by Gustave Robert, Arnold Trowell's 'Nocturne' for 'cello and pianoforte, and Mr. Veysey sang Dr. Bullock's 'I love my God and He loves me.' —The Oratorio Society, conducted by Mr. Allan Allen, performed 'King Olaf' and Stanford's 'Songs of the Sea,' with full orchestra, and two Elgar part-songs unaccompanied ('Serenade' and 'Love's Tempest'), on December 2, in the Civic Hall. —On December 10 members of the Chamber Music Club performed Byrd's second Fantasia for string sextet, Beethoven's Pianoforte Trio in D major, and madrigals by Benet, Weelkes, and Farnaby. —The String Orchestra, organized by Mr. Edward Petherick, and conducted by Mr. A. J. James, played three movements by Bach, a Suite by Frank Bridge, a Petite Suite for pianoforte and orchestra (with Miss Dorothy Hoskin as soloist), and an Air de Ballet by Percy Pitt, on December 11, at the Civic Hall.

EXMOUTH.—On December 3, in the Church Institute, the Choral Society performed 'The Banner of St. George' and 'Hiawatha's Wedding-Feast,' with orchestra, under Mr. Raymond Wilmot. The orchestra played 'Finlandia.'

FELIXSTOWE.—On December 9 the Choral Society and an orchestra performed the 'Hiawatha' trilogy, under Mr. Maurice Vinden's direction.

GUILDFORD.—The high standard of music at Guildford has been maintained throughout the autumn season, and

culminated in December in a very good performance of Walford Davies's 'Everyman.' Guildford Choral Society and Guildford Symphony Orchestra were capably directed by Capt. Claud Powell, and the part of Everyman was sung by Mr. Thorpe Bates.

HERTFORD.—Stanford's 'Phaëdra Crohoore' was given by East Herts Musical Society on November 20, Mr. W. J. Comley conducting. Mr. John Goss sang, and the choir was also heard in Morley's 'Now is the month of maying,' Gibbons's 'The Silver Swan,' Elgar's 'Weary wind of the west,' and other madrigals and part-songs.

HULL.—Sir Henry Wood conducted Hull Philharmonic Society on November 27 in Borodin's second Symphony, Bizet's 'L'Arlesienne,' and other works. —Kreisler and Backhaus have recently visited the city.

IPSWICH.—At the Municipal concert on November 19, Miss Gwynn Damant and Mr. Henry Butcher were the singers. Mr. Lewin Taylor played the 'Cello Sonata in F,' by Galliard, Mr. E. A. Collins was at the organ, and Mr. A. H. Welburn gave explanatory remarks. —The Cecilia Orchestral Society, on November 23, played Suppé's Overture, 'Morning, Noon, and Night.' —On November 26, the Orchestral Society, conducted by Mr. Edgar R. Wilby, played the 'New World' Symphony, Bizet's 'L'Arlesienne' Suite, and a Suite for strings by S. Spain-Dunk.

KEIGHLEY.—The new Keighley and District Choral Society, conducted by Mr. Charles Stott, opened its first season very successfully with 'Elijah' on December 9. The Choir and the Bradford Permanent Orchestra made a force of two hundred, and a well-prepared performance was given.

LEEDS.—The Philharmonic Society, under Dr. Bairstow, gave a Vaughan Williams concert on November 19, with the help of Leeds Symphony Orchestra. The works chosen were the 'Sea' Symphony, the Overture to 'The Wasps,' and a selection of songs. —Bach's 'Christmas' Oratorio was given by Leeds New Choral Society on December 16, under Dr. C. H. Moody. A string orchestra led by Mr. Edward Maude assisted. —A festival of chamber music was given by the London String Quartet during the week November 24-29. The programme covered practically the whole ground of the string quartet. British composers were represented by Howells and McEwen. —The B.N.O.C. opened a fortnight's season at the Grand Theatre on December 1, the first opera being 'Hugh the Drover.'

LINCOLN.—The Musical Society, under Dr. G. J. Bennett, performed 'The Flying Dutchman' (omitting part of Act 1), on November 20, with Miss Florence Austral and Mr. Walter Hyde among the soloists, and an orchestra mainly of Hallé players from Manchester.

LIVERPOOL.—On November 15, the Welsh Choral Union performed 'Blest Pair of Sirens,' and a new work, 'Kynon,' by Mr. Hopkin Evans, the conductor, a setting of Milton's words for orchestra and choir. The principal singers were Miss Mair Jones, Mr. Frank Mullings, and Mr. Peter Dawson. The orchestra played the 'Oberon' Overture and the 'Prelude from 'Tristan.' —Messrs. Thibaud and Solomon, at a violin and pianoforte recital in Philharmonic Hall, on November 15, played Beethoven's Sonata, Op. 30, No. 2. —At a concert of the Rodewald Society, the London String Quartet played Waldo Warner's Suite, 'The Pixy Ring.' —M. Pierre Monteux was the guest-conductor at the Philharmonic concert on November 17. The programme included Brahms's 'Tragic' Overture, the 'Fantasia on a Theme of Tallis,' by Vaughan Williams, Franck's 'Symphonic Variations,' 'Scheherazade,' and d'Indy's 'Istar.' —Miss Olga Law (violin), Mr. Fred W. Hague (cello), and Miss Edith Byrom (pianoforte), played Ireland's 'Phantasie Trio' in Crane Hall, on November 19. —On November 22, at the third of Messrs. Rushworth & Dreaper's orchestral concerts at Picton Hall, Miss Allen lectured on 'The Romance of the Scales,' Wagner's 'Faust' and 'Rienzi' Overtures, the Bohemian Dance from 'The Fair Maid of Perth,' and the March from 'Le Coq d'Or,' were played under Mr. Gordon Stuteley's direction. —The 'Consort of Viols,' formed under the direction of



Mr. Arnold Dolmetsch, gave its first recital at Rushworth Hall on November 25. The music included a Fantasy in D, by John Jenkins, a 'Triumph air,' by Michael Este, a Suite by Matthew Locke, and two pieces by King Henry VIII.—On November 26, the Post Office Choral Society performed Elgar's 'The Light of Life,' with orchestra, and two part-songs by Brahms. Mr. Matthews Williams conducted, and the orchestra played the 'Prometheus' Overture.—The programme of the Philharmonic concert, on December 2, was mainly modern. Casals was the soloist in a Bach Suite in G for 'cello and strings and Boccherini's 'Cello Concerto in B flat. Bantock's 'The Pierrot of the Minute,' Rimsky-Korsakov's 'Mlada' Suite, Stravinsky's 'Firebird,' and some 'Fantastic Dances' by Turina were performed by the orchestra, and the choir sang Bantock's 'Where shall the lover rest?' Dr. A. W. Pollitt conducted the singers, and Sir Henry Wood the orchestra.—Recitals have been given by Kreisler, Madame Susan Metcalfe-Casals and M. Casals, Miss Hetty Bilton (pianoforte), and Miss Rose Myrtil (contralto).—On December 6, in Picton Hall, Mr. Gordon Stately's Orchestra played Mozart's Symphony in G minor, a Mendelssohn Pianoforte Concerto, with Mr. Fred Brown as soloist, Elgar's 'Dream Children,' Haydn's 'Toy Symphony,' and Glinka's 'Kamarinskaya.'—The Catterall Quartet were the players at the Rodewald concert on December 8, and the works were César Franck's Quartet in D, Mr. Whitaker's 'Lancashire Sketches,' and Brahms's Quartet in B flat.—The Chamber Music Players (Miss Ethel Hobday, Mr. Albert Sammons, Mr. Lionel Teris, and Mr. Cedric Sharpe) played to members of the British Music Society in Picton Hall on December 10. The Fauré Pianoforte Quartet in C and Rachmaninov's 'Cello Sonata' were included.

**LOWESTOFT.**—At the Royal Hotel, on December 1, the Norfolk String Quartet (Mr. André Mangeot, Mr. Boris Pecker, Miss Audrey Alston, and Miss Edith Lake) played Beethoven and Haydn Quartets and a Sonatine for two violins by Honegger.

**LYMINGTON.**—Lymington and District Philharmonic Society, consisting of chorus and orchestra, performed Cowen's 'John Gilpin' and part-songs in the Lyric Theatre on December 4. With Mr. W. Hurford as baritone soloist, the male voices and orchestra also performed Stanford's 'Songs of the Sea.'

**MANCHESTER.**—The most conspicuous work done by Mr. Hamilton Harty since my last message has been in Elgar's Symphony No. 1 (revived after an interval of eight years) and in Brahms's No. 2, in D. Writing in these columns three years ago, I ventured to single out Hamilton Harty's Brahms Symphony readings as having all the elements of greatness. The past two seasons have afforded still further opportunities for testing the accuracy of this earlier forecast, and now that the numerical strength of the band approximates more nearly to the old Richter ideal, Hamilton Harty's work stands forth in its true proportions. The impetuous urge of his temperament is now under swift and responsive control. Balance in design and warmth of colour are everywhere discerned, which is perhaps only another way of saying that he and his players have completely assimilated the somewhat intractable elements in the Brahms symphonic idiom, and, now conscious of their complete mastery, they play as the four gospels according to Brahms with clear and penetrating insight. Towards the close of Richter's Manchester reign there was much controversy respecting the old tyrant's symphonic predilections: Beethoven he administered in such constant doses, but Brahms only rarely. Many in this part of the world find a delight in the gorgeous autumnal glow of Brahms's orchestral warmth, which yields a fuller æsthetic satisfaction than the barer, purer line of Beethoven. This is discernible, too, in our almost passionate attachment to Brahms in chamber work, in choral song, as well as in lieder, and not the least part of Hamilton Harty's satisfaction with the state of things during his reign here must have been found in the depth and very real quality of Brahms appreciation to-day. If the two Elgar Symphonies could have bestowed upon them an equal measure of preparation

and performance, they would surely yield an equal harvest of appreciation, for they derive directly from the great Brahms tradition, and an adequate Brahms knowledge is in a very real sense the finest preparation for the later master. With one's present degree of knowledge, Hamilton Harty does not appear to be possessed to anything like the same degree as Richter or Landon Ronald with the rocky, bastion-like grandeur of the opening movement, which rises massively in its towering splendour, much as the north-west face of the Pillar Mountain does from the Ennerdale Valley. This feeling for the monumental in music is probably the rarest of all gifts bestowed by the gods. But Hamilton Harty's genius found its fullest expression in the *Allegro molto* of the second movement leading into the *Adagio*. Here the qualities which have so often animated his Strauss performances found vent, and the imaginative handling of the gradual decline from the vigour and impetuosity of the early pages of the second movement to the calm and solemn eloquence of the *Adagio* was beyond praise. As its hushed notes died away one asked what more appropriate music for Armistice commemoration could well be conceived.—The ninth Hallé concert brought to Harty the severest test he has yet undergone during his Manchester conductorship—the treatment of a programme almost entirely of Mozart. Richter imposed a weight and majesty of handling greater than the Mozart structure could often bear; Beecham showed us what excessive delicacy and superlatively fastidious rhythm lay concealed in every Mozart score, and yet in the stretches of symphonic grandeur his treatment broadened without losing its characteristic fastidious quality. The band in those days responded so swiftly to this method of handling that it seemed impossible it should ever lose this power, but after recent experience it must be confessed very ruefully that it has declined. Probably more (and not less) Mozart would be a wholesome corrective to all our judgments—conductors, bands, and general public alike.—Casals has been our most distinguished visitor, and Harty revealed one of his inspirations in programme-drafting by concluding a concert which had begun with the C major unaccompanied Suite of Bach, with the racy Dvorák 'Cello Concerto—very unorthodox, but very fine in the result.—The chief distinction in the chamber music concerts of the period under review was Madame Suggia's playing at the Bowdon concerts two days later than Casals's appearance at the Hallé. She also played the unaccompanied C major Suite of Bach, and all through her playing comparatively lacked warmth and her tone appeared less rich in quality. She brought some characteristically womanly touches to her Bach reading. Captain Heyner sang lieder and modern English song. After an abundant experience of vocal gymnastics at the hands of some international celebrities, recitals such as Captain Heyner's, Miss Astra Desmond's (mid-day Tuesdays), and John Coates's at the Harty Chamber concerts have been like dew in a parched land. Each of these three performers is a singer—the 'internationals' were rather vocal technicians. To the former poetry and music's emotional content were of paramount value, to the latter—what use is poetry, anyway? The musical world is big enough to find a public for both points of view.—The Co-operative Wholesale Society's male-voice choral concert on December 3 was the choir's first public appearance since its sensational singing at Blackpool Festival, the three tests by Elgar and Bantock finding as much favour here as at Blackpool.—The distinction which has come in recent weeks to the Hallé Orchestra wood-wind players has again been extended, the playing of Mr. Harry Mortimer, on November 19, in the Brahms E flat Clarinet Sonata, with Mr. Harty, and in the Mozart A major Concerto on December 11, placing him in the highest rank of wind players. C. H.

**MIDDLESBROUGH.**—On November 26, the Musical Union, conducted by Mr. Gavin Kay, performed 'Hiawatha's Wedding-Feast' and 'The Pied Piper.' The principal singers were Mr. Norman Stone and Mr. Keith Faulkner. The orchestra played works of Mozart and Beethoven.—The Permanent Orchestra, under Mr. Wilfred Briggs, played 'Die Meistersinger' Overture and instrumental episodes from 'Samson and Delilah,' at the Town Hall, on November 29.

NEWCASTLE.—The Oppenheim Musical Society gave its sixty-third concert in the Church Institute on November 27. Schumann's *Pianoforte Quintet* and an Octet in C major for strings, by Gardener, were the principal works in the programme.—On November 30, the Philharmonic Orchestra played Stanford's 'Irish Rhapsody,' César Franck's *Symphony*, a Northumberland small pipe tune, 'Noble Squire Dacre,' arranged by Dr. Whittaker, and the Bach Violin Concerto in E, with Mr. Alfred Wall as soloist. Mr. Edgar L. Bainton conducted.—In the Cathedral, on November 29, the Bach Choir sang Byrd's 'Great' Service, conducted by Dr. Whittaker.—Recitals have been given by Mesdames Galli-Curci and Frieda Hempel, Mr. Archibald Armstrong (vocalist), Miss Olive Tomlinson (pianoforte), and Kreisler.—A recital of music by Tyneside composers was given on December 6 in the Church Institute by the British Music Society. The works included a Trio in B flat for pianoforte, violin, and viola, by Alfred M. Wall; a Sonata in D for pianoforte and 'cello by Edgar L. Bainton; a Nocturne for pianoforte, violin, and two voices, by George Dodds; 'Pictures in Three Moods,' for pianoforte, and three 'Songs of the Northern Roads,' by W. G. Whittaker; and a Quartet for strings by Arthur F. Milner.—On December 10 the Symphony Orchestra, conducted by Mr. Hamilton Harty, played Brahms's 'Academic Festival Overture,' Borodin's second *Symphony*, Respighi's *Ancient Airs and Dances* (the second Suite), and Beethoven's 'Emperor' Concerto, with Mr. Anderson Tyrer. Mr. George Dodds was the rehearsal conductor.

NORTHAMPTON.—The Musical Society gave one of the most successful concerts in its long career on December 5, when it performed Elgar's 'Caractacus' and Parry's 'Blest Pair of Sirens.' The soloists were Miss Maryan Elman, Mr. John Adams, Mr. Charles Knowles, and Mr. Leslie Bennett. Mr. Charles J. King conducted.

OXFORD.—On November 16, the G.W.R. Social and Educational Union gave a concert, at which the Caerphilly G.W.R. Male Choir of sixty voices sang 'The Crusaders' (Prothero), 'The Martyrs of the Arena' (de Rillé), 'I Delyn Aur' (Hugh Evans), and 'Cresir Anial' (Price). Mr. T. Rowland Davies conducted.—On November 14, Miss Irene Scharrer gave a recital in the Masonic Hall.—In the Playhouse, on November 23, the Elizabethan Singers gave a costume recital. Included in a long programme were the Ayre for three voices, 'Ha, ha! this world doth pass,' a 'Freeman's Song,' Dowland's 'Weep no more' and 'Say, love, if ever thou didst find,' and two Canonets—'I go before my darling' and 'When lo! by break of morning.'—On November 23 Brahms's 'Requiem' was performed in the Sheldonian Theatre by the Bach Choir and the Orchestral Society. The soloists were Miss Dorothy Silk and Mr. Frederick Ranalow, and Sir Hugh Allen conducted.—On December 4, at the third Subscription concert in the Town Hall, the Orchestral Society (conducted by Mr. Guy Warrack) played Glinka's Overture, 'Russian and Ludmilla,' Delius's 'On hearing the first cuckoo in spring,' and Brahms's first *Symphony*.—At the concert arranged by the City Police on December 3, 'Now is the month of Maying,' Harold Rhodes's quartet, 'I would I were the glow-worm,' Bennett's 'I love my Jean,' and Gibbons's 'Silver Swan' were sung.—In Queen's College Hall, on November 27, Eglesfield Musical Society, conducted by Mr. Reginald Jacques, performed Gluck's 'Orpheus,' with the Chamber Orchestra. The choir sang also Vaughan Williams's 'Just as the tide was flowing,' 'The springtime of the year,' and 'Wassail Song,' and choir and orchestra joined in Maurice Besly's 'Freights.'

PENRYN.—A Choral Society has been formed under the conductorship of the Rev. C. Daly-Atkinson.

PENZANCE.—In St. John's Hall, on November 28, the Orchestral Society, conducted by Mr. Walter Barnes, played the 'New World' *Symphony*, Mozart's Concerto for flute, harp, and strings, Holst's 'St. Paul's' Suite, and excerpts from Tchaikovsky's 'Eugene Onegin.'

PLYMOUTH.—Giving a concert on November 20 in conjunction with Dame Clara Butt, Mr. W. H. Squire, and Mlle. Aussenac, the Orpheus Male Choir sang 'When twilight dews' (David Parkes), 'Zut! Zut! Zut!' (Elgar), 'Dance of Gnomes' (MacDowell), 'The Phantom Host' (Hegar), and 'Invictus' (Prothero). Mr. David Parkes conducted.—In the Guildhall, on November 22, the string band of the R.M.L.I., conducted by Lieut. P. S. G. O'Donnell, played Lalo's Overture 'Le Roi d'Ys,' a suite, 'Mimes et ballerines,' by George Razigado, Boclmann's 'Fantasie dialoguée' for organ and orchestra, with Mr. H. Moreton at the organ, and two 'Arabesques' of Debussy.—On November 26 the Orchestral Society, conducted by Mr. Walter Weekes, performed Mendelssohn's 'Scotch' *Symphony*, Borodin's 'Prince Igor' Overture, Cowen's Suite de Ballet, 'In Fairyland,' and Svendsen's 'Carnival in Paris.'—On the following day the Lener Quartet gave a concert under the auspices of the B.M.S.

READING.—A successful concert was given at the Town Hall on December 3 by the Berkshire Symphony Orchestra, under the direction of Dr. E. O. Daughtry. The music, which was greatly appreciated by a large audience, included Haydn's 'Clock' *Symphony* and Walford Davies's 'Solemn Melody.'

REDCAR.—'The Death of Minnehaha' was performed by the Musical Union on December 10, conducted by Mr. E. G. Robinson. The choir also sang part-songs, and the soloists were Miss Vera Morley and Mr. J. Olivers.

SCARBOROUGH.—An excellent list of carols and Christmas music, including Dr. Bairstow's 'The Blessed Virgin's Cradle Song,' was performed by the Scarborough Philharmonic Society on December 10. Miss Hilda Milvan conducted in the absence of Dr. Thomas Ely, who was indisposed.

SHEFFIELD.—Bach's 'Sleepers, wake' and Beethoven's Mass in D formed the programme of the Musical Union's concert on November 20. Both works were splendidly performed under Dr. Coward's direction.—Pianoforte quartets by Mozart (C minor) and Schumann (E flat) were played at the University mid-day recital on November 27.

SHREWSBURY.—The Orchestral Society opened its season on November 26 with Schubert's 'Unfinished' *Symphony* and the Saint-Saëns B minor Violin Concerto, played by Mr. Melsa. Mr. Fred Morris conducted the orchestra for the first time.—The Philharmonic Society, conducted by Mr. F. G. Rowland, performed 'The Dream of Gerontius' on December 4 before a large audience.

SOUTHAMPTON.—The Kersey String Quartet (Miss Eda Kersey, Miss Rosalie Kersey, Mr. J. C. Kersey, and Mr. C. E. Horton) were the performers at the first invitation chamber concert on November 14, organized by Mr. Lionel Ladbroke. They played a Mozart Serenade, movements from Tchaikovsky's Op. 11, Brahms's Op. 51, No. 2, and Beethoven's Op. 130.—In the Coliseum, on November 10, the Philharmonic Society gave a performance of 'Samson,' under the direction of Prof. G. Leake.—In Avenue II II, on November 25, the Ladies' Choir sang Rathbone's 'The Singing Leaves,' some 'Negro Spirituals,' and part-songs by Elgar, Lee Williams, and Sullivan.—On December 2, under the direction of Mr. Lionel Ladbroke (who played the 'cello), Schumann's Pianoforte Quartet in A, Kalinnikov's 'The Beatitudes,' and Quartets by Glazunov and Dvorak, were played. Miss Eda Kersey was the pianist, Mr. A. E. Trigg the violinist, and Mr. W. Jaggard the viola player.—At University College, on December 3, Prof. George Leake lectured on 'A Neglected Composer—Sterndale Bennett.' Women students sang 'Gentle Zephyr' and 'Maydew,' which, with vocal duets, trios, and solos from various works, made an agreeable programme.

TEIGNMOUTH.—On December 4 the Choral Society (which now numbers thirty-five, with only one tenor) performed 'Phaudrig Crohoore,' and Vaughan Williams's Choral Fantasia, 'Christmas Day.' The band played also some dances from Purcell's 'The Fairy Queen' and Elgar's Serenade. Mr. J. Smith conducted, and Mr. Frank Webster sang some Purcell songs.

TORQUAY.—Beethoven's first Symphony, Widor's first Concert Suite, and a Mozart Minuet and Trio arranged for strings and wood-wind were played by the Winter Orchestra on December 10, and a Suite, 'Three Famous Pictures,' by Haydn Wood, on December 12. Mr. Ernest W. Goss conducted.

TORRINGTON.—Mr. J. F. Webber conducted the Choral Society and Orchestra on December 3 in a programme that included Bach's 'Peasant' Cantata, Stanford's 'Corydon,' and Purcell's 'Early one morning,' and 'Nymphs and Shepherds.'

WELLS.—The Cathedral Choir, the Musical Association, and the Choral Societies of Street, Shepton Mallet, and Wedmore—two hundred voices and an orchestra—performed 'Elijah' on December 10, conducted by the Rev. A. H. Peppin.

WYMOUTH.—Part 1 of the Weymouth Choral Society's programme on December 10 consisted of works by Parry—'Jerusalem,' 'Blest Pair of Sirens,' and two songs. Part 2 was the 'Hymn of Praise.' Mr. Reginald J. Swindells conducted.

WORKING.—The Musical Society gave a choral and orchestral concert at the Palace Theatre on December 9, under the direction of Mr. Patrick H. White. Excellent performances were given of Coleridge-Taylor's 'Kubla Khan,' Brahms's 'Alto Rhapsody' (with Madame Kirkby Lunn), the 'Hebrides' Overture, and a movement from Tchaikovsky's fifth Symphony.

YORK.—Madrigals and part-songs were sung by a choir of thirty voices at the York Madrigal Society's first concert of the season on November 26. The modern pieces included Dyson's 'Evening' and Balfour Gardiner's 'Cargoes.'—The Catterall Quartet opened a programme with Nováček's Quartet in E flat on December 6.—Brd's 'Great' Service was given in the Minster on December 14.

## Music in Scotland

The Scottish Orchestral season opened on November 15, with Felix Weingartner as guest-conductor. Starting rather quietly with the 'Oberon' Overture—with which Kussewitzky introduced himself so sensationally last season—Weingartner speedily played himself into public favour, and on the termination of his engagement, on December 13, was given a farewell demonstration of quite unusual warmth. His most conspicuous successes were in Beethoven, conducted throughout without score, but Brahms, Schumann, Schubert, Mozart, Mendelssohn, and Berlioz, all seemed congenial to his temperament, and benefited accordingly.

In the Ninth Symphony, the Glasgow Choral Union, admirably trained by Mr. Wilfrid Senior, and inspired by Weingartner's baton, gave perhaps the best performance we have had from these singers in recent years in any work. Least satisfactory of all Weingartner's efforts was his presentation of the Elgar 'Enigma' Variations. Here the smooth, flexible working of section into section, and all the intimate, loving little touches of detail which make the piece a living whole in the hands of a London Ronald or an Elgar, were conspicuous by their absence.

The first performance of Weingartner's new fifth Symphony, in C minor, was an interesting event, but the Symphony is not likely to be much heard of in future. Classical in its construction, masterly in its orchestration, tuneful to a degree, the thematic material is copious, but for the most part reminiscent and commonplace. Where well-knit development is called for, we mostly get instead varied repetition of the themes—except in the fugal last movement, the brilliant and logical working out of which, however, fails to make its legitimate effect owing to the thickness and closeness of the orchestral texture. The engaging *Scherzo* (divorced from the very ordinary *Trio* which follows) might do well in separate form. Of the other novelties, the most important, Respighi's 'The Fountains of Rome,' seemed on a second hearing to have less to say than at the first.

Of the soloists, the young Scots-Australian violinist, Miss Alma Moodie, made a sensational first appearance in this country, her performance of the Beethoven Concerto placing her at once in the front rank of living violinists. Walter Giesekeing, a pianist new to Scotland, gave the unfortunate pianoforte—in the first movement of Tchaikovsky's B flat minor Concerto—as bad a time as we can remember, following this up later by playing a group of solos with consummate taste and delicacy of shading.

The Scottish Orchestra itself, led by Mr. Horace Fellowes—now the proud possessor of a superb Joseph Guarnerius, lately acquired—is probably better in most of its departments this season than at any time within the past ten years, but the brass is none too secure at times, and the horns in particular give us many nervous moments.

The Scottish Orchestra visited Aberdeen to collaborate with Mr. Willan Swainson's Oratorio Choir in Parry's 'Blest Pair of Sirens,' Holst's 'Hymn of Jesus,' and selections from 'Parsifal' and the B minor Mass. In all except the Bach, the choral and orchestral work under Mr. Swainson was of excellent quality, and worthy of a much bigger audience.

The visit of the British National Opera Co. to Edinburgh and Glasgow drew thinner houses than on the last visit, due in part, no doubt, to the fever of election time. The general standard was well maintained. Of the new productions, Vaughan Williams's 'Hugh the Drover' had a brilliant send-off, and was enthusiastically received at every performance, the first Act meeting with special favour. The conducting of Dr. Malcolm Sargent, a new-comer, in this and other operas, made a considerable impression, despite its youthful exuberance. He struck us as being perhaps the most promising of all the younger school of British conductors.

At Glasgow, during the B.N.O.C.'s visit, a largely attended public meeting was held at which it was resolved to appoint a representative committee for the purpose of forming an Opera Goers' Society, and raising a local Guarantee Fund to finance future visits of the Company. How far this is likely to relieve the difficulties of the B.N.O.C. seems to rest not so much on the knees of the gods as in the hands of the patrons of circle and stall. But one thing is due to be said. Such local 'representative committees' as the B.N.O.C. has hitherto been instrumental in having appointed have been remarkable chiefly and notoriously for their 'unrepresentative' character.

Prof. Donald F. Tovey's activities at Edinburgh this winter include the conducting of the Edinburgh Reid Orchestra, the directing of a series of Sunday evening concerts, and the carrying on of the old-established series of Reid Historical Concerts at the University. The programmes of the Historical Concerts, sustained by the Professor and the Edinburgh String Quartet, are predominantly classical, and this applies to the Sunday evening concerts, at which Prof. Tovey, assisted by members of the Edinburgh String Quartet and wind players from the Reid Orchestra, has been playing to well-filled halls. The Reid Orchestra, unfortunately, despite (perhaps because of) its musicianly programmes, does not seem to make much progress in public favour, the audiences in Usher Hall being lamentably poor. At one of these concerts recently, Prof. Tovey's own Pianoforte Concerto in A major was played (by the composer himself) for the first time, and was heartily received. At another, Sibelius's Violin Concerto was introduced by an excellent violinist, new to Scotland, Mr. E. Whitfield.

Glasgow, Edinburgh, and Dundee have had visits from Galli-Curci, Frieda Hempel, Casals, and Kreisler. Of these, the greatest artist and executant, Casals, had the least crowded halls. Kreisler, the erstwhile noble player of noble concerted works, appears content now to play the smaller things of music. Once a great violinist, now a great fiddler! One wonders why.

At Glasgow, Edinburgh, and Dundee, the Glasgow Orpheus Choir (Mr. Hugh S. Robertson) gave eight concerts between December 3 and 13, singing to audiences aggregating twenty thousand people. New works sung by the choir included Rutland Boughton's 'Sea Rune,' Francis George Scott's 'O Jesu Parvule,' Gerrard Williams's 'Bonnie Peg,' and Robert McLeod's 'The Snow.'

Mr. Hugh S. Robertson travelled to Aberdeen to conduct a Sunday evening's Community Singing of old traditional Scots Psalm-Tunes for the British Broadcasting Co., but had less than his usual success, as he found himself in the position of Samson shorn of his locks, being practically speechless with a heavy cold.

The new Chamber Orchestra of the Glasgow Bach Society, numbering about thirty excellent players, made its début at the Society's first chamber concert, and had a considerable success in the B minor Suite for flute and strings, the D major Suite for orchestra, and the D minor Pianoforte Concerto. The Bach Choir sang one or two choruses acceptably. Mr. J. Michael Diack and Mr. F. H. Bisset shared the conducting. The Glasgow Bach Society is broadcasting a vocal and instrumental Bach concert (mostly choral), from the Broadcasting Co.'s studio on the first Sunday evening of each month.

The programme of a concert given by the Glasgow Police Association Choir (Mr. Thorpe Davie, conductor) included Bach's 'Peasant' Cantata, Coleridge-Taylor's 'Death of Minnehaha,' and some part-songs.

The Edinburgh Amateur Orchestral Society (Mr. Paul Della Torre, conductor) and the Glasgow Amateur Orchestral Society (Mr. Peebles Conn, conductor) gave interesting and well-attended concerts.

The congregation of Glasgow Cathedral has presented the Cathedral organist, Mr. Herbert Walton, with a cheque for £220 in appreciation of his twenty-seven years' tenure of the post.

The series of orchestral lecture-concerts for school-children, run conjointly by the Edinburgh Education Authority and Messrs. Paterson, and brilliantly directed by Mr. Herbert Wiseman, continue their successful course, the large Usher Hall being filled at every concert with interested youngsters, admitted at the nominal price of sixpence. At Glasgow, a less extended series of concerts of a similar kind is being run by the Education Authority with the Scottish Orchestra.

Banff Orchestral and Choral Society (Mr. Harold George, conductor) showed genuine enterprise and energy firstly in taking up the study of Rutland Boughton's choral drama, 'Bethlehem,' and secondly in bringing up the composer to conduct the performance. The Society's enterprise was rewarded with a large measure of success. In the nature of things, the orchestral part left a good deal unexpressed, but the choral and solo work was bravely and effectively carried through, and the performance was much enjoyed. B.

## Music in Wales

ABERYSTWYTH.—B. J. Dale's 'Phantasy' for viola and pianoforte, and 'Welsh Miniatures,' by E. T. Davies, for pianoforte trio, were among the chamber works given at the College concert on November 20. A small choir sang arrangements of Welsh airs.—At the concert on November 27 the choir sang Walford Davies's 'Nursery Rhymes,' and a sextet gave C. H. Lloyd's 'The Forest Fairy.'

BANGOR.—The annual concert of University College took place on November 19, under the direction of Mr. E. T. Davies. The University Choir of two hundred members performed the 'St. Matthew' Passion, with full orchestra, the latter comprising members of the Hallé, Philharmonic, and local orchestras. The principals were Miss Elsie Suddaby, Mr. Tudor Davies, Mr. Owen Bryngwyn, and Mr. Powell Edwards.

CARDIFF.—Mr. Frank Mullings was the singer at the Capitol concert on November 23, Mr. Falkman's Octet played Finck's 'Chopiniana,' and Mr. Plotenij Worth played Hungarian music for violin.—The Musical Society, under Mr. T. E. Aylward (who has been the conductor for thirty-eight years), sang unaccompanied part-songs of the 19th century on November 26, including Morley's 'It was a lover,' Stanford's 'Heraclitus,' some Parry pieces, and Bantock's 'Cuchulain.'

HARLECH.—A Chamber Music Society, recently formed, met for the first time on November 26. The performers were Mr. Josef Holbrooke, Dr. Heath, Mrs. Heath, and Mr. Arthur Williams, and the programme included violin, viola, and pianoforte Trios by Nola Nerell and Naumann, and pianoforte solos by Debussy and Rachmaninov.

PENARTH.—On December 9 the Choral Society, conducted by Mr. A. W. Downing, and supported by an orchestra, performed Herbert Brewer's 'Sir Patrick Spens' and Coleridge-Taylor's 'Bon-bon' Suite. Mr. Percy Underwood was the solo singer, and Mr. Percival Hodgson played violin music.

SWANSEA.—The Swansea Chamber Concerts opened with a lecture by Mr. Percy Scholes, and the succeeding programmes were undertaken by the Elzy Pianoforte Quartet, the Meredyll Pianoforte Quartet, Joan Willis (violinocello) and others, and on December 11, the Spencer Dyke String Quartet.—University College Musical Society opened its season with a Brahms evening, the players being the Aberystwyth Trio.

## Music in Ireland

The Shanahan testimonial concert at La Scala, on November 23, was a success, testifying to the popularity of the late Leonard Shanahan, whose tragic death was keenly felt in Dublin musical circles.

Kreisler was the attraction at the 'celebrity concert' at the Theatre Royal, Dublin, on November 23, and the house was packed, even the stage and orchestra being occupied by enthusiastic listeners. On November 24, Cortot repeated his old triumphs, showing no signs of impaired virtuosity, especially in the four Chopin Ballades.

Mr. Joseph O'Mara's concert, at the Theatre Royal, Dublin, on November 30, was an artistic success. On December 1, the chamber music recitals of the Royal Dublin Society provided enjoyable pianoforte and cello items by Messrs. Esposito and Twelveteens.

Madame Galli-Curci, after a booming by publicity methods of questionable character, had a great reception at Belfast on December 4, and at Dublin on December 6. She was assisted by her husband, Mr. Homer Samuels (accompanist) and M. Manuel Berenguer, who, as the papers say, 'performed on a flute of solid gold.'

Dublin University Choral Society, now in its eighty-eighth year, gave a pleasing performance of Mozart's Mass in C minor (its second performance in Ireland) on December 4, under the direction of Dr. Hewson. The orchestra, led by Mr. Arthur Darley, did excellent work, and the choral department was sound—albeit unsteady at times.

Quite a delightful treat was the chamber music recital by the Royal Dublin Society in the Theatre Royal, Dublin, on December 8, when the Brodsky Quartet and Prof. Esposito gave of their best. On December 13, under the same auspices, Solomon the pianist was the attraction.

Mr. Frederick Dawson gave an interesting lecture at the Theatre Royal, on December 5, on pianoforte music, dwelling particularly on the greatness of Chopin, who, he said, had influenced Debussy, Wagner, and Scriabin. His illustrations were convincing.

Dr. B. Warburton Rooke has been elected on the Board of Governors of the Royal Irish Academy of Music, for the year 1925.

Mr. Victor Love gave an interesting pianoforte recital at Dublin, on December 10. The selections were mostly of the modern romantic school. Backhaus was the attraction at the Theatre Royal on December 13.

The death of Mr. P. J. O'Reilly, lyric writer, whose songs 'Drake goes West,' 'Down here,' 'Lads o' Devon,' &c., were very popular, is mourned by a large circle of friends in co. Wexford.



# 'DRINK TO ME ONLY WITH THINE EYES': WHO COMPOSED THE MODERN SETTING?

There is no need to dwell on the beautiful melody associated with the song 'Drink to me only with thine eyes': it has been part and parcel of British song for fully a hundred and fifty years. Yet no serious effort seems to have been made to unearth the composer, and hence the air is universally ascribed to that useful individual known as 'Anon.'

Of course there is no difficulty whatever regarding the words of the song. It is common knowledge that they are by Ben Jonson, and are to be found in his poem entitled 'The Forest,' headed 'To Celia,' published in 1616. Its beauty as a lyric must have appealed to more than one composer during the 17th century, but the earliest setting that has survived is that by James Oswald, printed in 1753-54, entitled 'The Thirsty Lover.' Mr. F. Kidson has a MS. setting in a folio book dated 1782, and he tells us that Thomas Linley composed a new air which was published in his posthumous works but apparently dating from the period 1765-75.

The ascription of the air to a certain Colonel Mellish may be dismissed, as that gentleman was not born till 1777, at which date the air had been published. No doubt the fact of Colonel Mellish's having made this air popular by his singing it at the concerts of the Noblemen's and Gentlemen's Catch Club, in 1798, may have given rise to the legend that he actually composed it. Equally silly is the ascription of the air to Mozart!

The present air was first published by S. Babb, of 132, Oxford Street, London, as a Glee for three voices, in 1774-75, but soon after, in 1778, was issued as a vocal solo by John Lee, of Dublin. It was also popular as a vocal duet between the years 1779 and 1784, and in Fanny Burney's Diary, under date June, 1782, she tells us that the two daughters of the Dean of Winchester sang 'Drink to me only with thine eyes.' Her opinion of it is as follows:

'They then condescended to begin, and a very pretty little old song it was, and sung vastly well, and with a good deal of taste. The youngest has the sweetest voice, but they stopped in the middle of the song.'

It must have been very popular, as I find an American edition published by Reinagle, of Philadelphia, in 1789.

It is remarkable that neither Babb's edition, nor Lee's, nor Reinagle's, nor any of the printed copies from 1775 to 1800, give any name of a composer. Dr. Burney made a search, but failed to locate the writer of this charming melody. Even Chappell writes:

'All attempts to discover the author of this exquisite air have hitherto proved unavailing, and in all probability will now remain so.'

Without further preamble, let me say that the actual composer of 'Drink to me only' was Dr. Henry Harrington, of Bath. Born at Kelston in 1727, he took his M.A. and M.D. degrees at Oxford in 1751. He settled down as a physician at Bath, but did not neglect music, publishing numerous volumes of glees, catches, rounds, and songs, as well as a sacred dirge, 'Eloi, Eloi.' He was composer to the Harmonic Society of Bath from 1784 till his death on January 15, 1816.

From whatever cause, now unaccountable, Dr. Harrington did not for years acknowledge the setting of Ben Jonson's song; but I find his name printed as the composer in a sheet song issued by Goulding & Co., London, in 1803-04. The name 'Harrington' also appears as the composer in a rare volume (now before me): 'A Select Collection of Songs,' published by Hodgson, of Newcastle-on-Tyne, in 1806. Again, in the 'British Orpheus,' published at Newport, in 1812, I find the initials 'H. H.' pencilled as composer. Therefore we can justly claim for Dr. Harrington the composition of 'Drink to me only with thine eyes.'

W. H. GRATTAN FLOOD.

## Musical Notes from Abroad

### GERMANY

IGOR STRAVINSKY AT BERLIN

From Leipsic, where he had played his Pianoforte Concerto in the Gewandhaus, Stravinsky came to Berlin, where he had to perform it once more under the baton of Furtwängler. His visit had excited the expectations of all those interested in new music. Stravinsky grew famous during the war, and therefore Germany has known little of him. In the last few years, however, and especially after the first performance of his 'Le Sacre du Printemps' by the German section of the International Society for Contemporary Music, he has exerted a strong influence over German composers, among them Paul Hindemith and Ernst Krenek. This, however, has not yet spread to the musical public, which so far remains unconvinced of his superiority, whereas the young artists are deeply impressed by his art. On the whole, the reproach of atonality, so often launched against Stravinsky, has made him suspect to music-lovers, however much they are excited by the peculiar rhythm and colour of his music.

The reception which Stravinsky found at the Berlin Philharmonic proved that in any case he was considered one of the leading spirits of our musical age. On two consecutive days we had good opportunities for observing the public behaviour. At the rehearsal, which is equal to a performance, he was welcomed very heartily by the younger generation of musicians, who spread themselves to enjoy the composer's presence and his playing. Though there was some opposition, he was applauded with extraordinary emphasis. The Pianoforte Concerto, nevertheless, was misunderstood. It had been regarded as a sequel to works like 'Le Sacre du Printemps,' which certainly it is not, and its relative simplicity left some musicians rather cold. Others found the combination of Bach and Stravinsky not wholly convincing. As a player Stravinsky showed perfect mastery of the keyboard. There was a great difference between the first performance of the solo part of this work, which I had heard at Paris, and the present occasion. Stravinsky's playing, or rather hammering, the notes out of the keyboard had made his Concerto appear more aggressive and harsh than it really is. Furtwängler was in complete accord with the composer, who requires from the conductor the most exact observance of all the metronomic marks. From this point of view the performance was perfect.

It cannot be denied that the Concerto is in some respects the solution of the problem with which most composers of the younger generation are absorbed. We live, however, in a country where the influence of Schönberg overshadows that of any other composer. Schönberg has undoubtedly enriched musical theory. Never contenting himself with the surface of things, he probes to the very heart of music. He seems, however, to be prostrated by his own theory, whereas Stravinsky, who is, apparently, much more superficial in theory, wields a creative force enabling him to solve all the problems of his inspiration. Now we are on the way to a realisation of the potentialities of this modern art, we feel its effects in the great and never-ceasing activities of our young composers.

### 'DIE NÄCHTLICHEN,' BY EGON WELLESZ

How far-reaching is the influence of Stravinsky was proved by a new ballet performed at the Berlin Staatsoper. 'Die Nächtlichen' is based on a poem by Max Terpis, the new ballet-master, and the music is by Egon Wellesz. The work contains nine scenes, in which the mystery of night is symbolised. It must be added that this ballet had its inspiration in the new school of dancing, whose leading spirit is Rudolf von Laban. Quite contrary to the Russian Ballet, the new dance has an intellectual rather than a sensual appeal. This may sound novel, but there are some pupils of von Laban's—as, for instance, Mary Wigman—who have attained a high degree of perfection in this art, though of course the more sensual pleasure connected with the Russian Ballet will never be surpassed by the impression of the new dancing, the character of which is rather austere.

Egon Wellesz's ballet, however, shows very distinct traces of Stravinsky's influence. 'Le Sacre du Printemps' has created a number of imitations, just at the time when the composer himself, turning away from ballet, has become identified with the pursuit of pure music. Stravinsky has left theatre and ballet behind him, and now finds delight in formal problems. Wellesz had been so deeply obsessed with the primitiveness of Stravinsky that he evidently had some difficulty in discovering a style of his own. Yet it was a very interesting evening, because it exemplified a novel essay in an art which, curiously, seems generally to be despised by musicians. The dancing was very far from being perfect. It is not easy to accustom dancers educated in the old ballet school to be ascetic in their movements, and to renounce all that gives to their art its sensual charm. On this occasion, 'Arleschino,' by Ferruccio Busoni, the most pleasing descendant of the commedia dell'arte, was revived with great success, owing chiefly to the unusual abilities of the conductor, Erich Kleiber.

ADOLF WEISSMANN.

#### NEW YORK

The most prominent event of the season that New York musicians have looked forward to, has been the début of Serge Koussevitzky. It is true that America loves novelties—not only in the way of compositions, but in interpreters as well. Nevertheless, we retain our judicial faculties, no matter how great our anticipations may be. Koussevitzky came to us with an enormous European reputation, and Boston had endorsed it. He chose for his New York début Vivaldi, Weber, Debussy, Honegger, and Scriabin, and it may be said emphatically that the Vivaldi was a beautiful, classical piece of work, showing no trace of the conductor's strong sympathies with modern composers. In the 'Oberon' Overture he was not so fortunate. There he showed his sensational tendencies too violently. His Debussy was very beautifully done—the 'Nuages' especially, with more subtlety than we are accustomed to, but that very quality giving it more charm. The 'Pacific 231' has already become familiar to us, but Koussevitzky gave us the best performance we have yet had of Honegger's stirring conception of such an unusual subject. As for the Scriabin, one listener could dispense with the 'Poem of Ecstasy' in programmes for the rest of his life, but it seemed rather evident that the Russian conductor was most in sympathy with modern ideas and those who express them.

Alexander Brailovsky made his American début in Liszt's B minor Sonata. It was a strange thing to do, and it cannot be said that he was altogether successful in it. His Chopin was the poorest thing he did, and his Stravinsky possibly the best. He has been advertised as 'being the only successor to Rubinstein.' One who heard every recital Rubinstein gave at New York, confidently asserts that he has only one successor, and that is his pupil Josef Hofmann. No one else plays in Rubinstein style: no one else is so satisfying in his playing of all music from Bach to the moderns. Hofmann's first recital for this year has been the most absolutely satisfactory concert of the season so far. Mr. Albert Spalding has as yet no rival this season in his superb work on the violin. Bach's Concerto in D minor, for two violins and orchestra, had a very remarkable performance at a recent concert by the New York Symphony Society, with Spalding and Paul Kochanski playing the two solo instruments. Mr. Spalding is also well known as a composer for solo violin, but this year he has had a Quartet played by the Flonzaleys. It has moments of great beauty, but it is rather fragile and formless, reminiscent of the work of foreign hands and heart that Mr. Spalding loves.

New York has no great choral society—nothing, in fact, to compare with the Toronto Choir. But the Oratorio Society is ambitious, and gave us quite recently Holst's 'Hymn to Jesus,' that mystical half-pagan, half-Christian composition for two choruses and orchestra with apocryphal text. The whole work is very impressive, and the antiphonal writing very beautiful. It is a composition to be heard more than once, it is a composition to be studied, and English choral music—long dormant and

only lately revived—seems to have found its best living exponent in Holst. The amount of research work expended on the text alone is colossal, and proves Holst to be a veritable student in more arts than one.

The Friends of Music devoted their first concert entirely to Bach—the C major Toccata and Fugue for organ; the 'Bauern' Cantata; the third 'Brandenburg' Concerto, and the Cantata 'Actus Tragicus.' No other organization would dare in these days to begin a concert with a Toccata for the organ, but the Friends of Music are a law unto themselves. It proved a happy innovation, and Mr. Lynnwood Farnam was an excellent interpreter of the composition. The 'Bauern' Cantata had Miss Rethberg and Mr. Schutzendorf for the soprano and bass solos, and they were true peasants in their humorous delivery of the music, while additional good work was done by the chorus from the Metropolitan Opera House. The climax of the concert was the performance of the funeral music 'Actus Tragicus.' The soloists were Miss Marian Telva, Mr. George Meader, and Mr. Gustave Schutzendorf, again with the assistance of the Metropolitan chorus.

New York is deluged with concerts, and it would take a volume to record the recitals of all kinds. Vocalists, pianists, and violinists come by the score, and it is marvellous how audiences can be recruited to hear so many; so many, too, that are really good, and deserving of more attention and praise than there is time and space to bestow upon them.

M. H. FLINT.

#### TORONTO

We are indebted to the Women's Musical Club for a pianoforte recital of most unusual merit. Miss Gitta Gradova, the Russian girl of nineteen whose name is at present so conspicuous at New York, created a deep impression, especially in her playing of Bach and Scriabin. The promise of her present attainments in style, technique, and musicianly conception should enable this young player to contemplate a brilliant future.

Two more worthy programmes have drawn large audiences to the New Symphony Orchestra Twilight Concerts. Mr. von Kunits is wisely selecting his works from as wide a field as possible, e.g., Cherubini's 'Anacreon' Overture; the *Largo* from the 'New World' Symphony; the 'Procession to the Cathedral,' from 'Lohengrin'; and Beethoven's A major Symphony. At the first concert Miss Vera Barstow played the Tchaikovsky Violin Concerto; at the second Mr. Arthur Blight sang the popular 'Largo al factotum,' from Rossini's 'Barber of Seville.'

We are now looking to the Hart House String Quartet for some of our best chamber music. At their second concert these ambitious musicians definitely realised that unity of mental conception without which a quartet is merely a co-operation of four solo instruments. Intensely satisfying were the Quartets of Mozart in B flat major (Op. 4), of Beethoven in B flat major (Op. 18, No. 6), and that of Elgar. The last-named work was most favourably received, largely on account of its novel and unfamiliar individuality of theme and rhythm.

The New York String Quartet, again under the auspices of the Women's Musical Club, confirmed our previous opinion that the members are determined to become popular, whatever else they may do. They played magnificently and crudely in alternation throughout a fascinating mixture of Smetana (the E minor Quartet), Mozart (an E flat Quartet), Borodin (Notturno and Scherzo), Goossens ('By the Tarn'), and Grainger ('Molly on the Shore').

Mr. Edward Johnson, our leading Canadian tenor in the States, gave a well-balanced programme of the usual quality, in conjunction with the brilliant South American pianist, Miss Guiomar Novaes.

In home talent we have enjoyed recitals by Mesdames Nina Gale and Lugin Fahey (vocalists), and Messrs. Viggo Kihl and Max Meller (pianoforte).

Mr. Withrow has given us Madame Pavlova and her splendid ballet in three performances, exquisite in their refined artistry. We are looking forward to comparing her remarkable talent with that of Madame Karsavina, who will appear here shortly for the first time.

H. C. F.

# VIENNA NEW CONDUCTORS

Of the host of new conductors who have visited Vienna lately, Pietro Mascagni deserves first mention by virtue of his international reputation, if not for any outstanding merit. In fact, the concert which the Maestro directed, and which was largely devoted to his own compositions, was a disappointment not only for the quality of the music but for Mascagni's own untemperamental conducting. It is interesting to note that he has accepted a permanent engagement for a number of months at the Staatsoper, where he proposes to conduct Italian opera, and in particular his own 'Amico Fritz,' at the same time supervising the preparations for the German première of his operetta, 'Si' ('Yes') at the Bürgertheater. The Staatsoper found little occasion for rejoicing at the début of this star conductor, which occurred at one of those painful polyglot performances of 'La Traviata,' with Mattia Battistini as star singer, delivering his familiar aria in perfect concert style. Disappointment at Mascagni's evident equanimity and lack of initiative was general. Only a small audience greeted him on his second appearance, in 'Aida.'

Another concert of a more or less freakish nature was that directed by Siegfried Wagner. He offered one of his customary family programmes, in which the composer-conductor's own weak products are adorned with selections from Richard Wagner and from his own famous grandfather, Franz Liszt.

A new-comer of more than ordinary interest was Peter van Anrooy, a Dutch conductor, who gave a remarkable reading of Brahms's first Symphony. The ghostly and weird effects which the late Arthur Nikisch was wont to achieve with his quasi-improvised *rubato* in the *pizzicati* of the last movement, are still fresh in memory; yet Anrooy held his own with an interpretation which was strongly personal and well conceived. In his other capacity—as composer of a harmless and none too noteworthy orchestral rhapsody entitled 'Piet Heit'—he was less successful. At the same concert, Tibor Sztarni, the eminent Hungarian pianist, displayed remarkable technique and plasticity in his brilliant performance of Liszt's A major Concerto.

The safest way for a new conductor to secure the attention of the public, or, at least, of the musico-professional, is to include really notable novelties in his début programme. Dr. Richard Ehrmann, a Viennese conductor, made a wise choice in presenting Schönberg's 'Pelleas and Melisande,' the early composition which has been rarely heard here since its rather tempestuously received première. Ehrmann acquitted himself creditably, although the wonderfully flawless reading which Schönberg himself gave here some years ago (it was achieved after ten semi-public orchestral rehearsals!) will probably remain unsurpassed for some time to come.

At the subscription concerts of the Konzertverein, Dirk Foch, the Dutch conductor, has established himself as successor to Ferdinand Löwe, the aged and revered Vienna musician. Foch's reading of Beethoven's Ninth was noteworthy for its brisk *tempi*, particularly in the second movement (which rivalled the pace of the great Toscanini), and the *Finale*, where choir and orchestra managed with surprising efficiency to cope with the conductor's demands in the way of speed. The only novelty which Mijneer Foch has so far produced was obviously chosen for the benefit of his notoriously conservative subscribers. It was none other than César Franck's symphonic poem, 'Le chasseur maudit,' that piece of mild programme music which appears all the less important when we consider that the date of its origin (1883) almost coincided with the writing of certain famous works of Richard Strauss.

## ORCHESTRAL NOVELTIES

Felix Weingartner, whose extensive foreign commitments have led to his sharing this season's Philharmonic concerts with Franz Schalk, departed from the routine of the subscription series by producing no less than three novelties in the first two programmes. These comprised Vittorio Rieti's Concerto for wind instruments—the witty burlesque in operatic banality and diatonic simplicity which was first performed at last summer's Prague music festival; a brilliant

symphonic poem, 'Andalusia,' by Lamote de Grignon, the Barcelona composer-conductor who draws his subject-matter from Spanish dance rhythms; and a 'Romantic Fantasy' by Friedrich Engelbrech (a deserving member of the Philharmonic Orchestra), which revels in passionate and exalted string melodies that spring from the invention of Wagner and Richard Strauss. The third concert of the Philharmonic brought the début of Franz Schalk as permanent co-conductor of this organization. His entrée was made with two modern French works, *i.e.*, 'Nocturne de Printemps' and 'Le Joli Jeu de Furet,' both somewhat light, but extremely tasteful and well-scored pieces by Roger Ducasse, which combine French impressionistic colour with elements of programme music.

A memorable event was a concert given by the Typographia Choral Society, an organization consisting entirely of printing-house artisans, which celebrated the twentieth anniversary of its foundation with a highly dignified performance of Beethoven's ninth Symphony, under the direction of Paul von Klenau. At the same concert, Franz Salmhofer, the talented young composer and descendant of Franz Schubert, was heard in his latest work, a melodrama with orchestra after Walt Whitman's poem, 'The Mystic Trumpeter.' Salmhofer's talent is beyond doubt, but his all too prolific creative powers and lack of self-criticism seem to jeopardise the robust development of his gifts; moreover, the obsolete form of the work, that of recitation with music, was injudiciously employed in this instance, for the poem was all but drowned by a wealth of pompous orchestral sound.

The orchestral concerts devoted entirely to contemporary Austrian music brought a new Suite for orchestra by Josef Matthias Hauer, who, independently from Schönberg, has arrived at the latter's twelve-tone scale, and has made it the subject of long and erudite (if often fantastic) printed comments. Hauer's music, despite undeniable feeling and logic of construction, reveals nevertheless a strange simplicity, not to say monotony. This is the outcome of his thematic structure. Each theme or melody is dissolved in various smaller groups which he terms 'Tropen,' by the alternate reiteration of which he achieves a certain symmetry of construction. At the same concerts we heard three well-scored songs by Alma Mahler, widow of the composer, and a number of orchestral songs by Franz Schreker that revealed the fine sense of colour customary with this composer. Erich Korngold's latest work, a Pianoforte Concerto written for and excellently played by Paul Wittgenstein, the one-armed pianist, was a disappointment after his recent and excellent String Quartet. This Concerto marks Korngold's return to those methods of superficial brilliancy and effectiveness which won for him a certain popularity with musical amateurs, though not with the discriminating hearer. The work is in one movement consisting of three distinct sections, but only the middle portion—a witty fox-trot—is at all original. For the rest, it is showy, somewhat noisy, and 'operatic' throughout. The qualities of Hugo Kauder's first Symphony in A seemed all the more appealing in comparison. Here is music of the soul, informed with a deep sincerity and fervour. In style, Kauder comes near to Mahler and Bruckner, yet his is decidedly individual music, and moreover reveals splendid workmanship in the great Passacaglia of the last movement.

## MODERN CHAMBER MUSIC

Two concerts—devoted principally to ultra-modern chamber music of Viennese origin—attracted large audiences and great general attention. Only in two beautifully-lyrical songs by Karl Horwitz and in an all too eclectic and Brahmsian Sonata by Karl Weigl, were concessions made to the more conservative proclivities of the general public. The remainder of the programmes were recruited from the pioneers of the modern musical movement in Austria. Anton von Webern himself directed his newest work, 'Five Sacred Songs,' with accompaniment of violin, flute, clarinet, trumpet, and harp. They are again in the form of small and short mood-miniatures which glide by before the hearer has accustomed his inner ear to their mosaic of artfully-developed and transformed little motives. The wealth of atmosphere and ethereal

beauty of these songs is clear even to him who may be confused by Webern's esoteric language. Egon Wellesz's 'Sacred Song,' on the other hand, is an earlier work which betrays certain French influences. It is music of a cultured and erudite mind, and is much more direct in its appeal than many of the composer's later compositions. Surprising in its spontaneity was the String Quartet by Paul A. Pisk, which served to dispel the general notion that this young artist is a sort of pale and esoteric dreamer. The Quartet is a virile and impetuous work. This quality of directness and spontaneity is the chief trait of Hans Eisler, the young Schönbergian pupil who has recently attracted so much attention. His Sonata for pianoforte is replete with pregnant and fascinating rhythm, and his Duo for violin and cello reveals, in addition, a capacity for beautiful 'singing' music. The first movement abounds in fine sustained melodies alternately announced, in close imitation, by the two instruments. The second movement is sweeping in its rhythmic swing; but it is of the crisp sort which shuns cheap effects and mere virtuosic display. Eisler's personality is not unlike that of Paul Hindemith, most 'musikantisch' of the young German composers. But Hindemith, the ever-versatile, appears in another guise with his new Sonata for violoncello. Here he is a classic, who invigorates classic forms with modern ideas and modern daring.

PAUL BECHERT.

[The Paris notes have arrived too late for insertion.—Ed.]

## Obituary

We regret to record the following deaths:

GIACOMO PUCCINI, the popular composer of 'Bohème,' 'Tosca,' 'Butterfly,' and other less fortunate operas, who died at Brussels, on November 20, after an operation for cancer of the throat had been successfully performed. Cardiac weakness supervened, and he passed away quietly and painlessly. He was thus more fortunate in death than Boito, whose last thoughts were all for his unpublished 'Nerone,' and far more fortunate than Verdi, who lived long enough to see all those who were dear to him disappear, and, after a long, healthy life, felt all the ills of old age fasten slowly upon him one by one. On the whole, Puccini's life was that of a spoilt child of fortune. He had disappointments, of course, but they were never deep nor bitter. Born at Lucca, on June 22, 1858, Giacomo Puccini soon showed signs of talent, and, as he came of a family which had given Italy some distinguished musicians, his ability was noted and carefully cultivated. A scholarship offered by the Queen of Italy enabled him to enter the Milan Conservatoire, where his chief instructor, Ponchielli, stinted neither praise nor encouragement. His first opera, 'Le Villi,' did not win the award in the competition for which it was written; but it attracted the notice of Boito, thanks to whom it was performed in public, and was so well received that Ricordi, the publisher, bought it, and Puccini changed in a day from an impecunious student into a young composer accepted by the highest authorities of his country. 'Le Villi' was followed by 'Edgar,' which was a complete failure (1889), but four years later 'Manon' retrieved the composer's fortunes with a more complete success than that of 'Le Villi.' The opera, however, which established his reputation was 'Bohème,' first performed at the Teatro Regio of Turin (1896). The favourable verdict of the Turinese was soon confirmed by other Italian audiences, and abroad the success was no less emphatic. To this day, 'Bohème' remains one of the most popular operas of the modern repertory, and it may be said to represent all that is best in Puccini's music—its melodious languor, its sympathy for sorrowing, stricken heroines (the protagonists of all Puccini's operas are women), its infallible sense of the stage, its bustling vitality. 'Tosca' (Rome, 1900) is a far more questionable product. The composer's melodic vein often tends to become stereotyped, and if at moments he rises decidedly above mediocrity, there are also moments when he descends to a lower level than one would have thought possible to the composer of 'Bohème.' Its appeal for the masses is that which Mr. Bernard Shaw has aptly styled 'Sardoodledom'—a series of dramatic shocks, well planned

and well carried out, of no artistic importance. Four years later 'Butterfly' made its first appearance at Milan, where it failed completely. A few months afterwards that verdict was reversed at Brescia, and 'Butterfly' thenceforth followed 'Tosca' and 'Bohème' on the way of success. After 'Butterfly' came a time of experiments. Puccini had travelled abroad much more than his masters. He had struck up a friendship with Richard Strauss, and with some French composers. He could not close his eyes to the new movement, for Debussy and Strauss had triumphed everywhere in Italy, and he resolved to assimilate as much as possible of their methods. 'The Girl of the Golden West' (1910) is the hybrid outcome of that resolve. Its fortunes have varied a good deal according to the tradition and temper of various audiences. It is not likely to be long lived. What may be called the 'new' style is more effectively used in 'Trittico,' a series of three plays which, well received in Italy, were performed at Covent Garden (1920). Of these three one-act plays it is undoubtedly the last—the merry 'Gianni Schicchi'—which most decidedly won the approval of the public. The other two are interesting musically, but inadequate dramatically. The first, 'Il Tabarro,' is lurid melodrama, and the second deals too briefly with a story requiring detailed treatment. Here for the present our knowledge of Puccini ends. Another opera of his, 'Turandot,' based on a story of the Italian 18th-century writer, Carlo Gozzi, was promised to the subscribers of the Scala Theatre for next February. It is improbable that the death of the composer will delay its production. Personally, Puccini was an exceedingly modest, peace-loving man. But he could also be determined to the point of obstinacy, as when he refused to sign the Italian manifesto against German art during the war, because the request had been made to him in the terms of a command. That refusal cost him many royalties from Paris, where his operas were banned for a time. He liked best to live in the retirement of his villa at Torro del Lago, near Viareggio. Even the sea disturbed him—"Too much wind and too much noise," he said, "and I need quiet in order to work." His music has often been attacked with a bitterness that was quite undeserved. Puccini is not to be measured by the standards which we may apply to the giants of music. He wrote for the great audiences of the theatre—not for the more critical and cultured *cognoscenti*. Those felt with him as he felt for them, for their griefs and for their tragedies chronicled in the columns of the newspaper, not in the annals of history. F. B.

SERGEI LIAPOUNOV—November 30, 1859; November 8, 1924. Liapounov's death at Paris passed almost unnoticed outside France—probably for the reason that very little of his output is known. He was the last representative of the Russian 'Nationalist' School which came into existence under the direct influence of Glinka, and from which Glazounov, his junior, succeeded long ago in deed if not in principle. He lived many years in close contact with Balakirev, with whom he had, musically, many affinities. His pianoforte music—especially the twelve 'Grandes Etudes d'Execution Transcendante,' one or two of which are occasionally played here—is of great interest, and instinct with fine lyric poetry. Some of his songs are remarkably fine, and his symphonic and chamber music is notable for its earnestness and often for a genuine grandeur. His collections of Russian folk-tunes are extremely valuable, and historians are greatly indebted to him for his publication of the correspondence between Balakirev and Tchaikovsky and between Balakirev and Rimsky-Korsakov, with instructive prefaces and notes.

ROSE HERSEE, on November 26, at the age of seventy-nine. For many years she was known in England as a leading operatic soprano, and the success of her career, according to all accounts, was won by genuine artistic quality. She first appeared in Mapleson's Company at Drury Lane in 1868. The next year, with her father (Henry Hersee, a prominent manager and critic), she opened the 'New Italian Opera' at the Lyceum, a venture which, owing to illnesses and other misfortunes, ran for only one night. Thereupon she took up an engagement in America. In 1871 she was at St. James's Theatre in London, under Mr. Stephen Fiske; in 1872 she again



formed a company of her own. And so for many years she made the best of whatever opportunities, especially those offered by the Carl Rosa Opera Company, were open to British singers at the time, and carried a respected career into the present century. Her later years were devoted to teaching.

FREDERICK FRANKLIN CLIVE, on November 30. From 1884, when Madame Patey first introduced him to the public, until 1900, when he retired to become a teacher at the Guildhall School of Music, Franklin Clive held an honoured place among British singers. For many years he worked on the concert platform, at the principal London concerts and on tour. After being engaged to sing as King Richard in Sullivan's 'Ivanhoe' he turned definitely to opera, and became a useful member of the Carl Rosa Company.

PERCIVAL J. ILLSLEY, at Montreal, on October 14, aged fifty-nine. A native of Leek, he was for some time assistant-organist at Lichfield Cathedral, and, after holding other posts, went to Montreal about thirty-five years ago, where he was organist at St. George's Church until his death. He was in 1922-23 president of the Canadian College of Organists.

OSCAR FRANKLIN MISQUITH, at Bangalore, on November 12. He was organist at St. Stephen's, Ootacamund, and, later, at Rangoon Cathedral, until the claims of his office as managing director of Misquiths, Ltd., compelled him to resign.

#### THE LATE ALFRED GIBSON

As a memorial to the late Alfred Gibson, who died at Mentone on May 21, 1924, it is proposed to found a scholarship for violin and viola playing, to be competed for in rotation by the R.A.M., R.C.M., and the G.S.M. The sum of £1,500 is desired for this purpose. An influential committee has been formed, and the project has received promises of support from a very large circle. Donations should be sent to the hon. treasurer, Lady Cooper, Berrydown Court, Overton, Hants. Other communications should be addressed to the hon. secretary, Mr. Alfred J. Slocombe, 41, Cavendish Road, Brondesbury, N.W.8.

### Answers to Correspondents

*Questions must be of general musical interest. They must be stated simply and briefly, and if several are sent, each must be written on a separate slip. We cannot undertake to reply by post.*

#### THE MALE ALTO AS SOLOIST

J. C. S.—You express surprise that no musical competition syllabus includes a class for male alto soloists; and you ask us for the reason. First, such a class would attract too few entrants to make it worth while. Male altos of the kind you describe—i.e., voices that have never broken—are (we believe) the rarest of all voices, and we doubt if the average festival area would be able to muster more than a couple. Second, the natural male voice being tenor, baritone, or bass, there is an inevitable feeling of strangeness and discomfort—even distaste—in hearing a man singing with a voice of feminine type. (The same feeling is present during performances by so-called 'female tenors.') We do not deny the charm of a good male alto in male-voice ensemble, especially in quartets, but we do not see any future for soloists, not only because of the universal and instinctive prejudice against them, but even more, perhaps, on account of the difficulty of finding suitable material. If you get away from the stock oratorio airs, such as 'O thou that tellest,' what remains? Practically all the songs for contralto have a text or character that shows them to have been written for women singers; sung by a man, however beautifully, the air of unreality is too great for an audience's enjoyment. At a recent festival we judged a contralto in class in which one of the competitors was a young man with an unbroken voice. He sang well, but we could summon

up no enthusiasm except as to his qualifications for cathedral choir or male-voice quartet purposes. As the singer in question spoke with the normal man's voice (though light), we wondered why he did not satisfy his ambitions to become a concert soloist by developing as a light tenor. If, as you say, there are many voices of this type, the question is one that calls for discussion by teachers. Perhaps some readers with expert knowledge of the problem will give us the benefit of their experience.

M. C.—You wish to know how to set about conducting a small singing class, having so far had no teaching experience save with individuals. Your first and best step would be to join a good choir, or, alternatively, to obtain permission (on payment of a fee if necessary) to attend a few practices conducted by a skilful teacher. Failing either of these courses, you must do as many hundreds of others have done—take your courage in both hands, and tackle the job, learning as you go along. You will find that this is a branch of work in which musical qualifications are apt to be of less importance than some others. You may be bursting with knowledge, but you will do little good as a class teacher unless you have patience, imagination, ability to express yourself simply and pointedly to a crowd, a knack of being able to use your own voice convincingly for 'patterning,' and the power of rousing and retaining the interest of your class—especially in works that it is inclined to regard as dry and dull. These abilities, plus a sense of humour, make up what is conveniently known as 'personality,' and if you have this, you will not only produce a successful choir, but will also revel in the task. We may add that choirs like a conductor to have a will of his own, so don't be diffident. The constitution of a choral society may, on paper, be as democratic as you please, but in the long run it becomes a benevolent autocracy. Many chorals even enjoy an occasional brief, bright, and brotherly bullying; but they resent sneers and cheap satire. So if you have any vein of sarcasm, give it a rest on practice nights. Finally, don't begin by making your singers painfully conscious of their inefficiency. The sooner you can let them feel that, after all, singing is not so difficult a thing, the better. You will not develop this feeling by stopping them every few bars and worrying them overmuch with subtle details. Intensive study of that kind comes later, when they have begun to feel their feet. So aim first at some approximately good straightforward singing of simple music. When they have tasted the joys of choral singing (they will make horrid noises at times during this stage, but never mind!), you can begin to put on the screw. In choral training, as in most things worth doing, the long game pays. The conductor who, in the early stages, knows when to turn the deaf ear to mistakes and bad tone, generally has a good lot of singers in two or three seasons. Without that tactful deaf ear he might have lost the lot at the end of the first year.

T. S. M.—(1.) There exists no periodical which makes a feature of information in regard to violin literature. But daily papers, and of course newspapers and magazines which make a speciality of musical subjects, all contain some information. (2.) Suitable text-books for hand-gymnastics abound, but before commending their suitability it is necessary to know the student's ability and needs. The whole of Sevcik's 'School' consists of nothing but gymnastics. It would be a disservice, however, to advise Book 1 to somebody who is ready to tackle Book iv. Albert Sammons has published a book of daily studies which is excellent of its kind. But he presupposes a player of advanced technique. Perhaps the safest is Leonard's 'La Gymnastique du Violoniste,' which begins with exercises suitable for players of moderate skill, going on by degrees to exercises of great difficulty. (3.) No amount of reading can help you to choose a violin. A reputable dealer is the best guide—unless you happen to know personally an expert. Above all things, don't attempt to buy a cheap 'Strad' from a pawnshop. Sherlock Holmes has done it, but no one else is likely to succeed. For a hundred pounds and a little over you can expect an old Italian instrument by a well-known maker. There are excellent English instruments, new and old, to be had for half that sum, and less, thoroughly reliable in every way. Violins of

Jean Baptiste Vuillaume command a big price, but there are also instruments by his brother, Nicholas, much cheaper, and reliable.

**A DEEP-THINKING STUDENT.**—(What a fine label you have tacked on to yourself!) (1.) You do not say whether the year you have spent with your present teacher is your first spell of study of pianoforte playing. If it is not (as seems likely), you certainly ought to be beyond the stage of perpetual 'mistakes and stumbles.' The other questions you ask seem to suggest the advisability of changing your teacher. Ask him about them, and if he has nothing helpful to say, look around for his successor. (2.) Hand and arm exercises away from the keyboard can be used with good results. (3.) We have had no experience of the course you mention, but have heard it well spoken of. We know nothing of the fees or the hours of lessons: you can find out these things yourself. (4.) With one and a-half hours' practice on five days a week you ought to make good progress. Everything depends on the extent to which you live up to your label. As to the allotment of this time, your teacher is the best judge. He knows the points to which you should devote most attention; and the proportions will of course change from time to time. (5.) The appliance is a simple and effective device for stretching the fingers. Write to the inventor for a descriptive pamphlet. (6.) You don't need a book to explain positions of hands in scales, &c. What is your teacher for? Your muscular stiffness is nothing to do with your age. You are a mere chicken yet (twenty-eight). Talk to that teacher of yours!

**MELODY.**—(1.) Prout's text-books are by no means out of date. Inevitably much of his ruling in regard to harmony no longer holds good; his 'Counterpoint' we have always felt was the weakest of the set, and of course it has not improved with the passage of years. But his books on Form, Orchestration, Fugue, and Fugal Analysis contain a vast amount of good stuff, expressed in a manner no less interesting than scholarly. The present-day tendency is to under-rate such theorists as Prout, but at the risk of appearing old-fashioned we hold the opinion that he has most of his successors beaten in regard to all-round knowledge and thoroughness. We assume you are working with a teacher; if so, be guided by him as to the choice of text-books. If not, write to us again. (2.) You can obtain Beethoven's Sketch Books, in two volumes, from Novello's.

**BASSO.**—We are not clear as to what you mean by 'keeping the same depth of tone on middle C, D, and E, as on the bottom G.' Presumably you are thinking of resonance. Seeing that you are able to sing the bass solos from the standard oratorios, you ought to know enough to be able to set about developing resonance on any part of your voice where you feel it to be lacking. It is obviously impossible for us to suggest a remedy without being quite sure of the defect and its cause. You say you are unable to obtain lessons. Nothing can take the place of oral teaching, but you will be able to do a good deal for yourself by careful reading of such books as Behnke's 'Voice, Song, and Speech' (Curwen), and, on the performing side, Plunket Greene's 'Interpretation in Song' (Stainer & Bell).

**QUERY.**—In Carlton's 'Calm was the air,' at the change of time from 4-4 to 3-2, there is no change of *pace*. The minim of the 3-4 should equal the crotchet of the preceding movement. Without knowing the exact circumstances in which the adjudicator made the remark you quote, we cannot say how far it applies to your question. We imagine that he meant his audience to understand that, generally speaking, in old madrigals the minim is the unit, even when the notation consists of crotchets. In other words, the time is 2-2 instead of 4-4, and therefore double the pace shown on paper.

**DIAPASON.**—You seem to have laid a good foundation, but we think the period you suggest for the A.R.C.O. and F.R.C.O. examinations is too short. If you can pass them both in double the period it will be an achievement. (We hope this won't discourage you.) Go ahead and get the A.R.C.O., and then keep your work up on your own account till you can save the fees for another year under a good teacher.

**W. P. K.**—Your choirmaster tells you to pronounce 'Lord' as 'Lawd,' and you ask if that is the usual pronunciation for singers. Nothing is usual in singers' pronunciation except indistinctness. 'Lord' spells 'Lord,' for singers and speakers alike, so next time you are told to sing 'Lawd,' sing 'LORD' with terrible distinctness.

**P. ACTION.**—The matter is outside the scope of this column. You may find the information you require in a handbook on 'Repairing the Pianoforte' (*Musical Opinion Office, 2s. 6d.*). But you should think twice before tinkering with the instrument, with or without such guidance.

**M. B. W.**—Here are four pianoforte tutors, all good: 'First Steps at the Pianoforte,' Berger (Novello); 'Art of Pianoforte Playing,' Pauer (Novello); 'First Lessons at the Pianoforte,' Swinstead (Anglo-French Music Co.); 'The Pianist's First Music-Making,' Matthay (Anglo-French Music Co.).

**H. C. S.**—We imagine any good flute or oboe instruction book would give all that you need in the way of *arpeggio*. If not, you can easily provide your own, and transpose them in different keys. Try the Oboe Instruction Book, by Brod (Hawkes, 20s.).

**C. M. J.**—The Gloria and Gratias are usually sung to a simple inflection, thus:

d d d d d t  
'Glory be to Thee, O Lord.'

**G. H.**—The new edition will probably be ready in about two years' time. For the A.R.C.O. history questions consult special articles in 'Grove'; for a general sketch take Colles's 'Growth of Music' (Oxford University Press).

**ORGANUM.**—The old Irish hymn-melody used by Stanford in No. 5 of his 'Six short Preludes and Postludes' (Set 1) is 'Gorton.' It will be found in the 'Irish Hymnal,' set to the second part of 'St. Patrick's Breastplate' (No. 346).

**L. H.**—Schumann's 'In der Nacht': The metronome mark given in Agnes Zimmermann's edition is ♩ = 126. Anything between that and ♩ = 100 will be good.

**A. G. M.**—In reference to words to the fugue-subjects of the '48,' see reply to 'E. G. D.,' on p. 1118 of the December issue.

QUERIES from 'Fidicen' and others arrived too late for this month.

## Miscellaneous

In reference to 'Feste's' query in the article on 'Four-Handed Adventures,' in last month's issue, Dr. Gratton Flood writes as follows: 'It is fairly certain that England can claim the invention of the duet. So far back as 1590, or thereabouts, N. Carlton composed a piece "for two to play on one virginal or organs," and, c. 1605, Thomas Tomkins composed a Fancy "for two performers on one instrument" (Brit. Mus. Add. MSS. 29,906). About the same period (c. 1600), Giles Farnaby wrote a piece for two virginals. In 1704, Bernardo Pasquini composed duets for two clavichords, and Handel wrote a Suite for two harpsichords. Finally, Mozart composed some duets for the pianoforte, in 1765, which set the subsequent vogue.'

It has been suggested that a concert by combined choral societies in and around London should be given in aid of King Edward's Hospital Fund. Secretaries and conductors of societies willing to take part in such a concert are requested to communicate as soon as possible with Mr. E. A. H. Jay, King Edward's Hospital Fund for London, 7, Walbrook, E.C.4. Further details regarding the work to be performed, &c., will be announced in due course, if it is decided to proceed with the scheme. It is hoped that Mr. Allen Gill will consent to give his services as conductor.

'In honour of Thomas Weelkes, organist of Chichester Cathedral, who was buried at St. Bride's on the first day of December, 1623. This tablet was erected by the English Madrigal Societies to commemorate the Tercentenary of his death.' A tablet bearing the above inscription was unveiled at St. Bride's Church, Fleet Street, on December 1.

Mrs. Frank Pownall has given a prize for singers at the Royal College of Music, in memory of her husband, the late Frank Pownall, Registrar of the College from 1896 to 1913. The prize will be competed for at the Annual Examination, the test-pieces being songs by Bach and Schubert.

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COME, REDEEMER OF OUR RACE - - - - -	61	<i>Nun komm, der Heiden Heiland</i>
FROM DEPTHS OF WOE I CALL ON THEE - - - - -	38	<i>Aus tiefer Noth schrei' ich zu dir</i>
GIVE THE HUNGRY MAN THY BREAD - - - - -	39	<i>Brich dem Hungrigen dein Brod</i>
GOD GOETH UP WITH SHOUTING - - - - -	43	<i>Gott führet auf mit Jauchzen</i>
GOD SO LOVED THE WORLD - - - - -	68	<i>Also hat Gott die Welt geliebt</i>
*GOD'S TIME IS THE BEST - - - - -	106	<i>Gottes Zeit ist die allerbeste Zeit</i>
*Ditto. (Welsh Words).		
*HOW BRIGHTLY SHINES - - - - -	1	<i>Wie schön leuchtet</i>
IF THOU BUT SUFFEREST GOD TO GUIDE THEE - - - - -	93	<i>Wer nur den lieben Gott lässt walten</i>
*JESUS, NOW WILL WE PRAISE THEE - - - - -	41	<i>Jesu, nun sei gepreiset</i>
JESUS SLEEPS, WHAT HOPE REMAINETH? - - - - -	81	<i>Jesus schläft, was soll ich hoffen?</i>
LET SONGS OF REJOICING BE RAISED - - - - -	149	<i>Man singet mit Freuden</i>
LORD IS A SUN AND SHIELD, THE - - - - -	79	<i>Gott der Herr ist Sonn' und Schild</i>
*LORD IS MY SHEPHERD, THE - - - - -	112	<i>Der Herr ist mein getreuer Hirt</i>
LORD, REBUKE ME NOT (Funeral Ode) - - - - -	198	<i>Lass, Fürstin (Tranecrode)</i>
*MY SPIRIT WAS IN HEAVINESS - - - - -	21	<i>Ich hatte viel Bekümmerniss</i>
O CHRIST, MY ALL IN LIVING - - - - -	95	<i>Christus der ist mein Leben</i>
O JESU CHRIST, THOU PRINCE OF PEACE - - - - -	116	<i>Du Friedensfürst, Herr Jesu Christ</i>
*O LIGHT EVERLASTING - - - - -	34	<i>O ewiges Feuer</i>
O PRAISE THE LORD FOR ALL HIS MERCIES - - - - -	28	<i>Gottlob! nun geht das Jahr zu Ende</i>
O TEACH ME, LORD, MY DAYS TO NUMBER - - - - -	27	<i>Wer weiss, wie nahe mir mein Ende?</i>
PRAISE OUR GOD WHO REIGNS IN HEAVEN - - - - -	11	<i>Lobet Gott in seinen Reichen</i>
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SAGES OF SHEBA, THE - - - - -	65	<i>Sie werden aus Saba Alle kommen</i>
*SLEEPERS, WAKE! - - - - -	140	<i>Wachet auf</i>
STRONGHOLD SURE, A - - - - -	80	<i>Ein' feste Burg</i>
THERE IS NOUGHT OF SOUNDNESS IN ALL MY BODY - - - - -	25	<i>Es ist nichts Gesundes an meinem Leibe</i>
THOU GUIDE OF ISRAEL - - - - -	104	<i>Du Hirte Israel, höre</i>
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WATCH YE, PRAY YE - - - - -	70	<i>Wachet, betet</i>
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Come, glad some Spring ... ..	Handel	My mother bids me bind my hair ... ..	Haydn
Come, happy Spring ... ..	Giordani	O for the wings of a dove ... ..	Mendelssohn
Contentment ... ..	Mozart	O sunny beam ... ..	Spohe
Cottage, The ... ..	Schumann	Rose, softly blooming ... ..	Schumann
Creation's Hymn ... ..	Beethoven	Say, ye who borrow ... ..	Mezart
Crusaders ... ..	Schubert	Slumber Song ... ..	Mendelssohn
Evening Song ... ..	Mendelssohn	Song of May, A ... ..	Beethoven
Fairest Isle ... ..	Purcell	Sun of the sleepless ... ..	Mendelssohn
First violet, The ... ..	Mendelssohn	To Chloe (in sickness) ... ..	W. Sterndale Bennett
Fisherman, The ... ..	Schubert	Verdant Meadows ... ..	Handel
Forget me not ... ..	W. Sterndale Bennett	Wandering Miller, The ... ..	Schubert
Greeting ... ..	Mendelssohn	Welcome to Spring ... ..	Mendelssohn
Hark! hark! the lark ... ..	Schubert	Whither ... ..	Schubert
Hear thou my weeping ... ..	Handel	Who is Sylvia? ... ..	Schubert
Hey, Baloo! ... ..	Schumann		

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By Celia's Arbour (The Garland) ... ..	Mendelssohn	On Wings of Song ... ..	Mendelssohn
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Cradle Song ... ..	Schubert	Sailor's Song, The ... ..	Haydn
Evening Star, The ... ..	Schumann	Slumber, beloved ... ..	Bach
Fisher's Song ... ..	Schubert	Smiling dawn of happy days, The ... ..	Handel
Free mind, The ... ..	Schumann	Thou art repose ... ..	Schubert
Garland, The (By Celia's Arbour) ... ..	Mendelssohn	Though far away ... ..	Mendelssohn
Gentle zephyr ... ..	W. Sterndale Bennett	Thou'rt like unto a flower ... ..	Schumann
Holiday on the Rhine, A ... ..	Schumann	To Music ... ..	Schubert
Huntsman, rest ... ..	Schubert	Trust in Spring ... ..	Schubert
I love thee ... ..	Beethoven	Two Grenadiers, The ... ..	Schumann
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Litany ... ..	Schubert		

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Erlaf-lake ... ..	Schubert	O think of me ... ..	Cornelius
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In May ... ..	Schumann	Secrets ... ..	Schubert
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Let the bright Seraphim ... ..	Handel	Swallow's flying west, The ... ..	Brahms
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Gentle flowers ("Faust") ... ..	Gounod	Organ-grinder, The ... ..	Schubert
Gentle touch, The ... ..	Goetz	Orpheus with his lute ... ..	Sullivan
Greenwood calls, The ... ..	Schubert	Prepare thyself, Zion ... ..	Bach
Harper's Song, The ... ..	Schubert	Serenade ... ..	Gounod
I attempt from love's sickness ... ..	Purcell	Shepherds, The ... ..	Cornelius
It was a lover ... ..	Morley	Tender wood-dove ... ..	Gounod
Jerusalem ... ..	Mendelssohn	Under the greenwood tree ... ..	Arne
Lass with the delicate air, The ... ..	Arne	Violet, The ... ..	Mozart
Legend ... ..	Tchaikovsky	Walnut-tree, The ... ..	Schumann
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